

MUSICAL FOUNTAIN

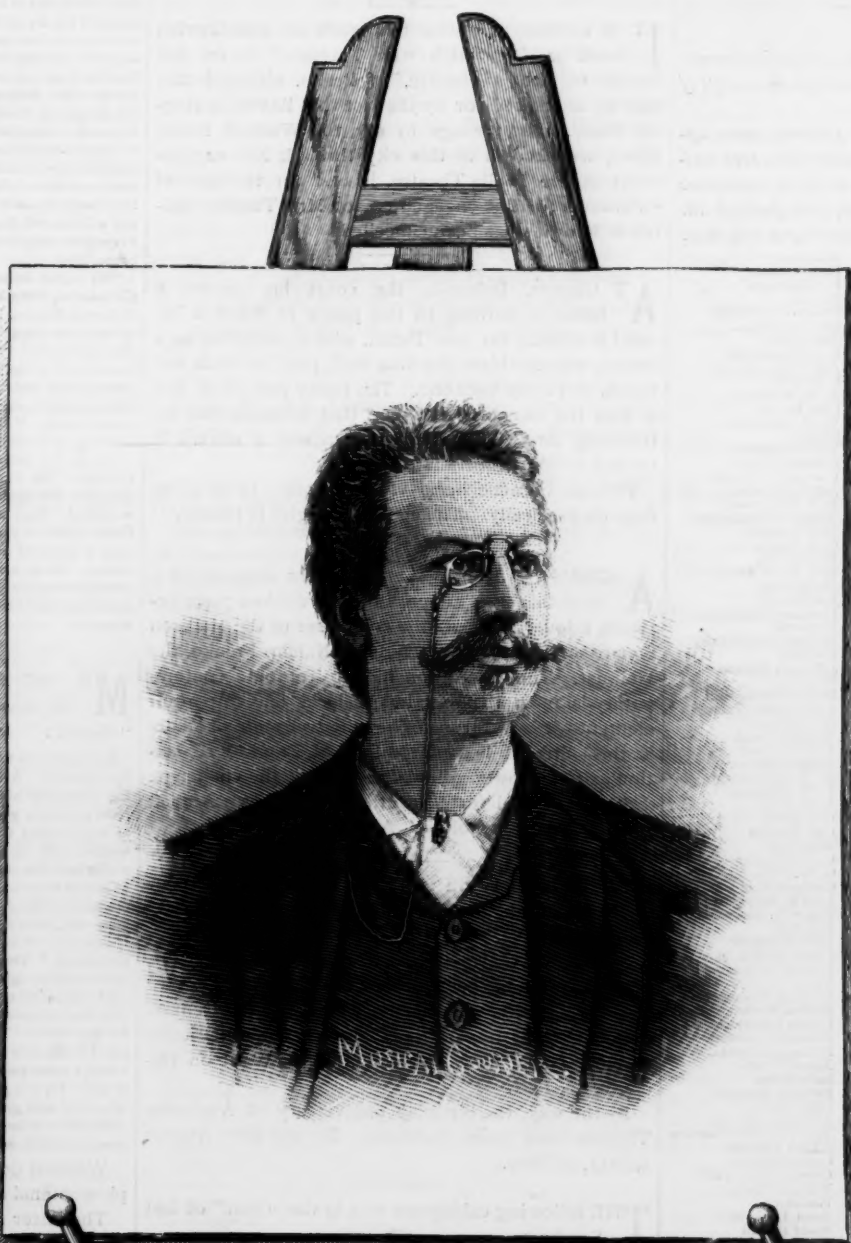
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXI.—NO. 6.

NEW YORK, WEDNESDAY, AUGUST 6, 1890.

WHOLE NO. 546.



GUSTAV A. KERKER.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Terresa Carreño	Louis Gage Courtney	Stagno
Kelloge, Clara L.—2	Richard Wagner	Victor Nessler
Minnie Hauk	Theodore Thomas	Johanna Cohen
Materna	Dr. Damrosch	Charles F. Trethar
Albani	Campanini	Jennie Dickerson
Annie Louise Cary	Gualagnini	E. A. MacDowell
Emily Winant	Constantin Sternberg	Theodore Reichmann
Lena Little	Dengremont	Max Treuman
Murio-Celli	Galassi	C. A. Cappa
Chatterton-Bohrer	Hans Balatka	Montegriffo
James T. Whelan	Arbuckle	Mrs. Helen Ames
Edvard Strauss	Liberati	Marie Litta
Eleanor W. Everest	Johann Strauss	Emil Scaria
Donald	Anton Rubinstein	Hermann Winkelmann
Marie Louise Dotti	Del Puente	Donizetti
Geistinger	Jeffery	William W. Gilchrist
Fursch-Madi—2	Julia Rivé-King	Ferranti
Catherine Lewis	Hope Glenn	Johannes Brahms
Zélie de Lussan	Louis Blumenberg	Meyerbeer
Blanche Roosevelt	Frank Van der Stucken	Moritz Moszkowski
Sarah Bernhardt	Frederic Grant Gleason	Anna Louise Tanner
Titus d'Ernesti	Ferdinand von Hiller	Filoteo Greco
Anna Bulkeley-Hills	Robert Volkmann	Wilhelm Junck
Charles M. Schmitz	Julius Rietz	Fannie Hirsch
Friedrich von Flotow	Max Heinrich	Michael Banner
Franz Lachner	E. A. Lefebvre	S. N. Penfield
Frederick Lax	Ovide Musin	F. W. Riesberg
Nestore Calvano	Anton Udvardi	Emil Mahr
William Courtney	Alcuin Blum	Otto Sutro
Josef Staudigl	Joseph Koegel	Carl Faeltten
Lulu Veling	Ethel Wakefield	Belle Cole
Mrs. Minnie Richards	Carlyle Peteralea	Carl Millocker
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Calixa Lavalley	George Gemünde	Georges Bizet
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Franz Abt	Van Zandt	Edgar H. Sherwood
Fannie Bloomfield	W. Edward Heimdahl	Ponchielli
S. E. Jacobsohn	Mrs. Clemelli	Edith Edwards
C. Mortimer Wiske	Albert M. Bagby	Maria Hup-King
J. O. Von Prochaska	W. Waugh Lauder	Pauline l'Allemand
Edvard Grieg	Mrs. W. Waugh Lauder	Verdi
Adolf Henselt	Mendelssohn	Humel Monument
Eugen d'Albert	Hans von Bülow	Berlioz Monument
Lilli Lehmann	Clara Schumann	Haydn Monument
William Candidius	Joachim	Johann Svendsen
Franz Kneisel	Samuel S. Sanford	Strauss Orchestra
Leandro Campanari	Franz Liszt	Anton Dvorak
Franz Rummel	Christine Dossert	Saint-Saëns
Blanche Stone Barton	Dora Henningsen	Pablo de Sarasate
Amy Sherwin	A. A. Stanley	Jules Jordan
Thomas Ryan	Ernst Catenhusen	Albert R. Parsons
Achille Errani	Heinrich Hofmann	Ther's Herbert-Forster
C. Jos. Brambach	Charles Fradel	Bertha Pierson
Henry Schradieck	Emil Sauer	Carlos Sobrioso
John F. Rhodes	Jesse Bartlett Davis	George M. Nowell
Wilhelm Gericke	D. Burmeister-Petersen	William Mason
Frank Taft	Willis Nowell	Pasdeloup
C. M. Von Weber	August Hyllested	Anna Lankow
Edward Fisher	Gustav Hynrichs	Maud Powell
Kate Rolla	Xaver Scharwenka	Max Alvary
Charles Rehm	Heinrich Boetel	Josef Hofmann
Harold Randolph	W. E. Haslam	Händel
Minnie V. Vandever	Carl E. Martin	Carlotta F. Pinner
Adele Aus der Ohe	Jennie Dutton	Marianne Benfield
Karl Klindworth	Walter J. Hall	Gustav A. Kerker
Edwin Klahre	Conrad Ansoorge	Henry Duzensi
Helen D. Campbell	Carl Baermann	Emma Juch
Alfredo Barili	Emil Steger	Fritz Giese
Wm. R. Chapman	Paul Kalisch	Anton Seidl
Otto Roth	Louis Svecenski	Max Leckner
Anna Carpenter	Henry Holden Huss	Max Spicker
W. L. Blumenstein	Neally Stevens	Judith Graves
Leonard Labatt	Dyas Flanagan	Hermann Ebeling
Albert Venino	A. Victor Benham	Anton Bruckner
Josef Rheinberger	Mr. and Mrs. Carl Hild	Mary Howe
Max Bendin	Anthony Stankowitch	Attalie Claire
Helene von Doenhoff	Moris Rosenthal	Mr. and Mrs. Lawton
Adolf Jensen	Victor Herbert	Fritz Kreisler
Hans Richter	Martin Roeder	Madge Wickham
Margaret Reid	Joachim Raff	Richard Burmeister
Emil Fischer	Felix Mottl	W. J. Lavin
Merrill Hopkinson, DD	Augusta Christm	Niels W. Gade
E. S. Bonelli	Mamie Kunkel	Hermann Levi
Pasarewski	Dr. F. Ziegler	Edward Chadfield
Stavenshagen	C. F. Chickering	James H. Hove
		George H. Chickering

THE Berlin "Courier" is slightly mistaken in its estimate of the success of Strauss and his orchestra in this country.

LILLI LEHMANN has received official notification from the Kartoffelverein of Berlin that she can sing once more in public, the permit only requiring the formality of Kaiser Bill's signature.

This will speedily be procured, for Lilli and Paul have been quite a time idle.

A MISS VON MANSOUROFF, a Russian noblewoman, recently deceased, presented by her will her diamonds, subsequently sold for some \$6,000, to the German Musikverein, to be disposed of by the board of directors for the support of worthy widows and orphans of members of the association.

WE desire to call the attention of our highly esteemed contemporary the Berlin "Courier" to the fact that the Chicago Auditorium is not to be opened, but was opened last year by Mrs. Patti-Nicolini. And the receipts on the first night were so extensive as to call for general comment among all musical people.

IT is curious to notice that such an antediluvian work as Donizetti's "La Traviata" is on the boards of Kroll's Theatre, in Berlin, although this may be accounted for by the fact that Ravelli is singing there. But, strange to say, the Wachtel tenor, Bötzel, well known in this city through his engagement at the Thalia Theatre, is cast for the part of "Fernando." The engagement of Mrs. Therese Malten at Kroll's has been cancelled.

AT Olmutz, Bohemia, the court has issued a letter of warning to the police in which a reward is offered for one Patzel, who is described as a person who can blow the flute well, play the viola and violin, and sings baritone. The funny part of all this is that the German exchange that contains this interesting intelligence does not say why a reward is offered for the unfortunate Patzel.

Perhaps because he is villain enough to do all he does do musically. The age of prodigies is passed.

A GERMAN exchange contains an account of a duel that was supposed to have taken place between Edouard Strauss, the conductor of the Madison Square orchestral concerts, and Nahan Franko, the violinist. The description in our Teutonic contemporary is most thrilling, but it lacks one important element—it is not true. The only true state of affairs is this—Strauss became jealous of Franko's reputation as a swallower of Pilsener, hence the challenge.

Strauss was defeated at the 102d glass. August Lühchow was stakeholder. Ask him.

THE year 1891 will mark the centennial birthday of Herold, the composer of "Zampa," born in Paris January 28, 1791; the centennial anniversary of the birth of Czerny, born in Vienna February 21, 1791; also the birthday of Meyerbeer, born September 5, 1791, in Berlin, while the year marks the centennial anniversary of the death of Mozart, this remarkable genius passing away in Vienna at midnight on December 5, 1791.

By the way, the birthday anniversary of Ambrose Thomas took place yesterday. He was born August 5, 1811, at Metz.

THE following cablegram was in the "Sun" of last Sunday:

LONDON, August 2.—Edouard Remenyi, the great Hungarian violinist, is coming to London in the autumn, after an absence of twelve years.

Three years ago he was reported to have been drowned, and obituary notices of him appeared in all the chief European and American newspapers, but soon after he contradicted the report of his death from South America.

So the irrepressible Hungarian (whose correct name, by the way, is Hoffmann) is once more to the fore.

Well, we always said he never would be drowned; he is too buoyant a nature to sink.

IN the list of the American composers published in last week's MUSICAL COURIER we inadvertently omitted to mention the name of Mr. Frederick

Brandeis, one of the leading composers in this country. However, upon second reflection we have come to the conclusion that this was intentional, as we meant to call particular attention to his merit by later writing this editorial paragraph. The trio, barcarolle and other works performed by the Philharmonic Club, of this city, as well as choruses, songs and piano compositions performed in public, indicate that Mr. Brandeis is not only a talented but a prolific composer.

IN a letter bearing date July 16 from Hamburg and published in last Sunday's "Tribune," Mr. H. E. Krehbiel, the music critic of the "Tribune," has much to say about Dr. Friederich Chrysander, the biographer of Händel, who now lives in Bergedorf, and who is still working on his gigantic biography of Händel, which he says he will not finish for five years to come. Mr. Krehbiel made a visit to him and tells the following, among other interesting things, of his peculiar personality:

Dr. Chrysander lives in a humble farm house in the rolling country just outside of the village of Bergedorf. He is a widower and alone so far as kin are concerned. A daughter is married in London; a son, the only one of the family that followed him into a musical career, died some years ago, just when his talents had begun to disclose themselves; another son, through the kindness and interest of Prince Bismarck, is near enough at hand to visit him at intervals. He is the house physician and private secretary of the deposed German Chancellor. Unfortunately just now his visits are professional as well as signs of filial affection, for Dr. Chrysander is suffering from a disease of the muscles of the right leg which has for a long time put a stop to his labors. He is under treatment at the hands of Dr. Schwenninger and his son, who used to be one of the famous Schwenninger's assistants. It was through the latter that his son became Bismarck's physician. Dr. Chrysander says that when Prince Bismarck withdrew from public life Dr. Schwenninger wished to resign his professorship in Berlin and accompany him to Friedrichsruhe; but Bismarck would not hear of the sacrifice. Instead he asked the eminent physician to recommend one of his assistants. The latter named young Chrysander and a Swiss, and Bismarck chose the son of his old friend and neighbor. Persons are neighbors in these German villages even if 14 miles lie between them.

"My highly respected neighbor is a talented grape taster," said Dr. Chrysander, when he limped into his hothouse and cut a marvelous bunch of Forster Riesling grapes for the delectation of the pilgrim; and then he spoke in few but gentle and feeling words of the kindness of the "Man of Blood and Iron." With a grim smile playing over his amiable old features he then told of the heroic treatment prescribed for his lameness by Dr. Schwenninger, and related how, when the assistant was handling his leg rather gingerly, the old doctor had told him to pitch in and give it a vigorous binding. "He'll yell anyhow," said he, "and you might as well do the thing up brown," or words to that effect in German.

Besides fine hothouse grapes Dr. Chrysander grows roses. This is his diversion. His library and printing shop are in another house, deeply shaded in his garden, which has the architectural beauty of an American woodshed. Here an engraver cuts the plates, prints the sheets and a binder binds the various issues of the "German Händel Society." The copy is prepared and the proofs read by the editor and the "society" jointly. Altogether the enterprise and its management is a spectacle, in a serious sense, for gods and men. It helps to an understanding of the monumental achievement of the Germans in critical research—artistic and scientific.

MR. JACKSON has the following interesting bit of news about Rubinstein in last Sunday's "World":

Rubinstein has been sojourning recently at Bad Badweiler, Germany, for his health. A correspondent who met him there sends some interesting notes about him to the "World": "He keeps himself shut up in his room and never goes out on one day's end to another. When I saw him he was pouring over a big pile of music MSS., which he said he had written since he had been here. I suggested that the American people would hail with delight his return, say in 1890. He quickly responded that he should never travel so far again. "In fact," said he, "I hope I shall be dead before that date. What time I have to live I shall pass in St. Petersburg—not, however, as the director of the conservatory, for I intend to resign that position next year. I cannot stand those fearful, annoying examinations." These "fearful examinations" seem to haunt the great man like a terrible nightmare.

The Rubinstein correspondent goes on: "I heard a timid knock at the door, and, in answer to the master's 'Come in!' little Otto Hegner made his appearance. The little boy played and left. When he had gone I asked Rubinstein what he thought of the young pianist. He replied: 'Well, I heard the Hofmann boy in Moscow when he was only eight years of age. He is a genius of the very first order—not only a pianist, but what is of very great importance, a musician. One of these two boys is a phenomenal artist, the other is a prodigy.'" Rubinstein did not, however, say which was which.

Without doubt Rubinstein meant Hofmann as the phenomenal artist and Hegner as the prodigy.

The latter was certainly the better pianist of the two; in tone and technic he was better equipped than the Hofmann boy, but when little Josef improvised one felt that he had the greater genius of the two. Whether it will develop into something great is too problematical a question to decide for some years yet.

MR. KREHBIEL'S NEW VOLUME.

WE have already made abundant excerpts from Mr. H. E. Krehbiel's "Review of the New York Musical Season for 1889-90," and must refer our readers to the work itself, published by Novello, Ewer & Co., as a storehouse of valuable information, critical articles of rare acumen, musical ana, dates and topping

off with a survey of choral work in America. The essays touch on d'Albert, Sarasate, Hegner, the conducting of Arthur Nikisch, the "Flying Dutchman," "Parsifal," "Barber of Bagdad," "Don Giovanni," a study of the characteristics of gipsy and Magyar music, Offenbach and comic operas. Much space is devoted to Lorenzo Da Ponte, the librettist of "Don Giovanni." The article on choral societies is reprinted from *Harper's Weekly*, and the financial outcome of the operatic season we have already reproduced. In a word, this volume of Mr. Krehbiel's is not a whit inferior to its predecessors, either in matter or treatment. It is appropriately dedicated to Anton Seidl.

A SAD STATE OF AFFAIRS.

THE condition of the opera in Paris must be a deplorable one judging from the following article in a recent number of "Le Pays" and translated for the London "Musical World":

The storm which for several years has been sullenly muttering against the directors of the opera seems on the point of bursting, and Messrs. Ritt and Gailhard would act wisely in getting ready their umbrellas. Critics begin to fall upon them thick as hail, and the campaign, spiritedly led by the press, has found a disquieting echo at the Palais Bourbon and even in the august bosom of the Budget Commission.

If the newspapers are to be believed the members of this commission are at last bewailing the deplorable situation which, through the action of the subventioned theatres, obliges French composers to have their works executed abroad.

The complaints of our composers are very legitimate; it is really a scandal to see red tape and philistinism ruling at the Opera, and Brussels become the refuge of French musical art. It is high time to put an end to such a state of things, and I see no other way than to open wide the doors of the Opera to our composers, or—to conquer Belgium. The first solution seems to me the more practical.

Is it then necessary, as our legislators appear to think, to increase the number of performances at this theatre? I do not believe so; it is not everything to play many works, but it is essential to play the best ones well.

Besides, to do what they propose, the number of artists would have to be doubled; and at the price which is paid to those microbes of art called tenors, in particular, and all the lords and ladies of the C sharp, in general, it is easy to foresee that the Opera budget would annually show a majestic balance on the wrong side.

"Let us increase the repertory!" is another cry of these worthies. In my opinion it would have been better to have said: "Let us revise the repertory!"

Goethe's saying about the gilded youth of his time can be applied with peculiar fitness to the Opera: "It turns in its narrow circle of pleasure like a kitten playing with its tail."

It is too much forgotten that art, like everything else, renews itself, and does not remain stationary. The ideal changes in each generation; formerly simplicity of rhythm and sentiment were required; to-day science and description are all important; the romance, which once charmed, now provokes a disrespectful smile.

You see it is always that boat theory so prettily formulated by Daudet. The boat of 1860 has for a long time been stranded at the Opera with its musical cargo; the others impatiently wait for the passage to be clear in order that they too may display their treasures.

Is it necessary to name them, these obstructionist operas? No, all of you have pointed out these glorious fragments of Italian music, as much out of date at the present day as cocked hats or head dresses à la giraffe, and which might without loss be returned to Crispin. I do not think there would be a popular demonstration if "Rigoletto" or the "Favorita" were given no more.

There are, again, certain excellent works which we have no right to make hackneyed, and their less frequent performance would insure a fuller appreciation of their beauty. "La Juive"—fine! "Les Huguenots"—splendid! "Robert"—incomparable! But my veneration for these masterpieces makes me fear that, as things are now, a too close familiarity may well breed contempt.

One thing, indeed, should be recognized—that the Opera tends to become more and more a museum of antiquities, and that the Opéra Comique is rapidly taking its place.

And this notwithstanding that French music has never had more brilliant representatives; a nation which possesses a Meyer, a Massenet, a Lalo, and a Saint-Saëns should at least be able to insure them a hearing. But in France, if a composer is to succeed he must be a foreigner (providing his name is not Wagner), or, if he be a Frenchman, make haste to die! There are sensible people who think that these prejudices are to be regretted, and that it is time to do away with them.

The Opera clock stopped at 1860; the directors would do well to set it to time, or unskillful fingers, while helping them to do so, may break the hands and put it completely out of order.

This is, indeed, a sad state of affairs, but the news is no news at all. The Grand Opera in Paris is a stupid show on the whole, and is mainly distinguished for its being an institution where great artists do not sing.

Something, in fact, like the French Academy, which Daudet has so mercilessly ridiculed in "L'Immortels."

Mediocrity obtains at the Grand Opera, and the solo singing is commonplace in the extreme, particularly the feminine vocal stars. The orchestra and chorus are not so bad, but the repertory is intolerably old and stale. All this, too, in the first city in Europe. The latest bit of news about the Opera must be taken *cum grano salis*. It is as follows:

An agitation has been started in Paris by a small but influential journal to chase the English from the Opera. The grievance appears to be not against English residents, who, for the most part, accustom themselves very rapidly to the polite exigencies of the polite city, but against the unfortunate tourists who are brought over by the "specially conducted" agencies. These, says the journal in question, come to the opera in most

ignoble style, with untanned shoes, check ulsters and billycock hats. They often occupy the best places and are thoroughly repugnant to their French neighbors. The writer of the articles calls upon Parisians to "chase the English from the Opera until they know how to present themselves in decent style."

Rough on the English, if true.

METROPOLITAN OPERA HOUSE.

PLANS FOR THE COMING SEASON.

ON Wednesday evening, November 26, 1890, the seventh annual regular season of grand opera in German will commence at the Metropolitan Opera House, under the management of the board of directors. This season will extend over a period of seventeen weeks, and will include fifty subscription nights and seventeen matinées.

The directors desire not only to give regular successful seasons of opera, but to make the opera house a permanent home for music in America, free from all distinction as to class or prejudice. It is their earnest wish to make the opera house a school of art for all nationalities, and to that end it is proposed to present several new works by French, German and Italian composers for the first time in America during the coming season. Among these will be "Le Roi d'Ys," by Lalo; "Esclarmonde," by Massenet; "Asrael," by Franchetti; "The Vassal of Szizeth," by Smareglia; "The Templar and Jewess" ("Ivanhoe"), by Marschner, and "Le Mage," by Massenet, which last opera will be produced simultaneously here and in Paris.

The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor" and "The Taming of the Shrew," thus affording a repertory so varied and attractive that it will appeal to all music lovers alike. Three new ballets will probably be presented during the season, "Dresden China," "Le Réve" and "Naila."

The list of the company is herewith appended:

Sopranos—Mrs. Antonia Mielke, Mrs. Pauline Schüller-Haag, Mrs. Minnie Hauk Wartegg, Miss Marie Jahni, Miss Jennie Broch and Miss Islar.

Contraltos—Mrs. Marie Rittergötze, Miss Charlotte Huhn and Miss Hannah Rothe.

Tenors—Heinrich Gudehus, Andreas Dippel, A. Von Hübbenet and Edmund Müller.

Baritones—Theodore Reichmann, Juan Luria and P. Mastorff.

Bassos—Emil Fischer, Conrad Behrens and Bruno Lurgenstein.

Conductor—Anton Seidl.

Associate conductor—Mr. Walter J. Damrosch.

Stage manager—Mr. Theodore Habelmann.

Première danseuse—Miss Irmeler.

The repertory will be selected from the following operas:

"Asrael".....	Franchetti
"Esclarmonde".....	Massenet
"Le Mage".....	Massenet
"Vassal of Szizeth".....	Smareglia
"Le Roi d'Ys".....	Lalo
"Diana of Solange".....	Ernest II.
"The Taming of the Shrew".....	Goetz
"La Gioconda".....	Ponchielli
"Templar and Jewess".....	Marschner
"Hamlet".....	Thomas
"Merry Wives of Windsor".....	Nicolaï
"Mignon".....	Thomas
"Rigoletto".....	Verdi
"Aida".....	Verdi
"Fidelio".....	Beethoven
"Faust".....	Gounod
"Barber of Bagdad".....	Cornelius
"Trumpeter of Sackingen".....	Nessler
"Carmen".....	Bizet
"Robert".....	Bizet
"L'Africaine".....	G. Meyerbeer
"Les Huguenots".....	G. Meyerbeer
"Flying Dutchman".....	G. Meyerbeer
"Tannhäuser".....	G. Meyerbeer
"Lohengrin".....	G. Meyerbeer
"Die Meistersinger".....	G. Meyerbeer
"Tristan und Isolde".....	Richard Wagner
"Rheingold".....	Richard Wagner
"Die Walküre".....	Richard Wagner
"Siegfried".....	Richard Wagner
"Die Götterdämmerung".....	Richard Wagner

Ballets..... "Dresden China," "Le Réve," "Naila."

The following scale of prices has been adopted: Orchestra chairs, \$3; dress circle chairs, \$2; front rows, balcony, \$1.50; other rows, balcony, \$1; family circle, first three rows, 75 cents; family circle, other rows, 50 cents; baignoir boxes, six seats, \$30; parterre and first tier boxes, \$60.

FOREIGN NOTES.

—Mr. Vert is about to start a branch Continental agency in Berlin.

—Nordica, Sigrid Arnoldson, Minnie Hauk and Mr. Jean de Reszke are all engaged for the spring opera season at Monte Carlo.

—Flotow's "Stradella," a horse chestnut of chestnuts, was recently performed at Kroll's Theatre. The effect upon the audience is not announced.

—The serious illness of Teresina Tua is announced by her husband, Count Franchi.

—George Liebling has composed an "Air de Ballet" for piano, which was played by him with considerable success during the Mierzwinski tour.

—Alwina Valleria will concertize during the fall season with Julius Klengel, the well-known Leipzig 'cellist.

—Italian papers announce the death of Alfonso Guercia, a well reputed professor of singing at the Conservatory of Naples, author of a "Metodo del Canto," and composer of an opera entitled "Rita," which was a very creditable failure at Naples in 1875.

—The Leipzig Theatre has published its report. And Wagner heads the list. Out of 194 performances, in which fifty different operas were given, Wagner's works were played on thirty-eight occasions, Weber on sixteen, Mozart on twelve, and Beethoven, who, however, only wrote one opera, on five. Of the four so-called novelties not one seems to have obtained any particular success.

—Eugen d'Albert left Eisenach last Friday for Meran, where he will spend his vacation. Besides the opera which he is at work on he is also composing a piano and 'cello sonata. He expects to figure considerably as a conductor during the coming season.

—It is announced that Teresa Carreño will appear at one of the first Berlin Philharmonic concerts of the coming season. These concerts will commence under Von Bulow's direction on October 13.

—Miss Pattini, the so-called adopted daughter of Adelina Patti, has been engaged to sing at the Frankfurt Opera House.

—Among the novelties of the Tonkünstler's Verein at Eisenach was a string quartet, op. 8, of Robert Kahn.

—Rubinstein has requested Dr. Immanuel Faisst of Stuttgart, to act as international judge of the annual competition at St. Petersburg, for the best piano concerto and piano sonata.

—Max Erdmansdorfer recently conducted a very successful performance of Mendelssohn's "Elijah" in Bremen.

—The title of the new opera written for the Theater an der Wien, by Suppé, is "The Bajazzo."

—Mr. Ritt has offered to spend 500,000 frs. in redecorating the Paris Opera House, on condition of being made a director for seven years and an officer of the Legion of Honor.

—Mr. F. Corder is engaged upon a three act tragic opera, according to the "Musical World," on the subject of "Ossian."

—Sir John Stainer and Dr. Philip Armes have been appointed examiners for musical degrees at the University of Durham.

—Mr. Argent, of Liverpool, announces a series of "Young People's Orchestral Concerts," the programs based upon a progressive plan, and the whole to be interspersed with short verbal descriptions of an historical and analytical nature.

—The Paris "Ménestrel" which is not usually addicted to praising Englishmen, says, *à propos* to the prize list of the Brussels Conservatory: "Mr. Rotondo, for a performance on the violoncello, displayed exceptional qualities which showed him to be a virtuoso of the first order. It was the same in the violin class of Mr. Cornelis, who has put forward a young Russian, Miss Von Stosch, and in that of Mr. Ysaye, where Mr. Ferdinand Hill, an Englishman whose rare aptitude I pointed out at the preceding competition, has carried off one of the most brilliant first prizes which has been recollected since a very long time. The former certainly will be, the latter already is, an artist."

—Mr. Gounod has published a work entitled "Le 'Don Juan' de Mozart," in which he says: "The score of 'Don Juan' has had on my whole life the influence of a revelation; it has been and it remains to me a sort of incarnation of dramatic and musical impeccability." After this, we are not surprised to read that "there are in history certain men who seem destined to mark, each in his sphere, the point above which it is not possible to rise—such are Phidias in the art of sculpture, Molière in that of comedy, Mozart is one of these men; 'Don Juan' is an everlasting peak." It is to be hoped that Mr. Gounod's analysis of the work he worships so profoundly is of more value than his preliminary remarks, which will surely read oddly to those persons, if any survive, who on the production of his "Faust" saw in it little but the influence of Wagner.—London "Musical World."



THE RACONTEUR.

I TOOK a flying trip last week—Monday night, June 28, to be precise—to Philadelphia, the City of Heavenly Rest, to listen to the first performance of Gustav Hinrichs' new romantic grand opera in three acts, "Onti-Ora."

Not wielding the magic pen of an unwieldy contemporary I will not give a detailed account of thrilling encounters with parlor car conductors and porters, nor yet will I dilate on the scenery. Suffice to say, I was in company with Oscar Hammerstein, the proprietor of the new English opera scheme; Henry Wolfsohn, the jolly manager, and Americo Gori, the critic, a gentleman and a good musician to boot.

Mr. Hammerstein was full of his new enterprise, and if energy, backed by capital, has a chance in this world then English opera in this city will surely be *un fait accompli*.

The Grand Opera House in Philadelphia is one of the most comfortable places in the country. It is large, the acoustics, while not perfect, are fair and there is abundant space 'twixt the seats, so that there is absolutely no crowding.

The house has been completely renovated and decorated by Chapman & Co., a sufficient guarantee for its elegance and beauty.

A surprisingly large audience greeted Mr. Hinrichs on his appearance at the head of an orchestra of thirty men. The composer-conductor has plenty of friends in the Quaker City, as the numerous outbursts during the evening amply testified. Now as to the performance. There was, of course, the dragging inseparable from an initial rendition and several of the artists failed to vocally materialize. Stage fright without doubt.

The music of "Onti-Ora" demonstrates its composer to be a thoroughly good musician and one who understands the resources of the modern orchestra. There is no little color and force in his prelude to the opera, the first act of which, despite certain drawbacks in the performance, struck me as being the strongest of the three. The libretto, candor compels me to confess, is very bad, being pointless and poorly written.

Indeed the whole work reminded me of an indifferent picture surrounded by a rich frame.

Mr. Hinrichs could do much better if he were not hampered by such a book. He has lots of melodious bits in the work and writes in a flowing, smooth style for voices.

The opera is a curious blending of the old and the new. Mr. Hinrichs' orchestra is modern, his vocal parts a little antiquated, although built on good models.

Charlotte Walker, who has a good voice, sang and acted in her usual restrained fashion. Clara Poole was by far the best artist in the cast.

Charles Basset, the tenor, acted and sang with spirit, but his voice was hardly large enough to fill the huge auditorium.

I record with pleasure the excellent impression young Heinrich Koeke, formerly a pupil of Luisa Cappiani, made on me.

This young tenor uses his voice with discretion and above all sings musically.

Joseph Lynde was also successful.

I am sure that with a few more performances "Onti-Ora" will go smoothly, and being of a nature to please Mr. Hinrichs must be congratulated on his effective yet unpretentious handling of a sentimental and popular theme.

This is not bad:

At the concert—"I want to ask you a question."

"Don't talk now; wait until the concert begins."—New Orleans "Times-Democrat."

Echoes of the M. T. N. A. in Detroit still reach me. I received the following from a gentleman from the West, who is as distinguished for his good looks as his musician-ship. It is a trifle personal, but seems to hit the nail on the

head. I hope the people mentioned will not accuse "The Raconteur" either of having written it himself (he couldn't if he tried), or of being ill natured in giving it publication. Well, ladies and gentlemen of the M. T. N. A., here goes. Now, see yourselves as others see you.

HOW THEY LOOKED.

Parsons looked like a D. D., quite serious.
Perkins looked like a priest, particularly so when he sang out that "Amen" in the business meeting.
Dana looked like a schoolmaster.
Hahn looked like a bantam rooster ready for the fray.
Lavallée looked tired and cadaverous.
Smith (W. G.) like unto a tailor.
Dr. Ziegfeld like a sleek landlord.
Foote looked anxious and tearful, *en suite*.
Hyllested appeared honeymoon-ish.
H. O. Farnum looked like an Episcopal minister. It was his wedding trip.

Foerster looked free and easy when—Mrs. F. wasn't about.
Epstein: let me see? Oh, yes; he—like the rest of us—looked over his nose.

Landon looked like a giant and broiled like a salmon.

Sternberg was quite fat, slight o' hand and quite dry—in humor.

Cady looked like a German student.

Heath looked like a "kurnel" among the public school fiends.

Roode de Rudolph looked like a dug up mummy.

S. B. Whitney wears a *bon vivant* face.

H. Harding smiles every time he gets off one of those terrible puns.

Wolfram—the only Johannes—had evidently written about four hundred letters and made forty seven speeches. He was like a fish in water.

Jarvis resembles a well to do cobbler.

Fillmore was conspicuous by his absence. There was less kicking.

E. Fisher looked as "slick" as a dry goods clerk.

Leckner was urbanity personified.

Stanley looked "ruddier than a cherry."

Matthews (W. S. B. X. Y. Z.) was silent!

Root spreads himself like a barrister addressing the jury.

Enko Steward wags an oily tongue.

Van Cleve is in his element when firing off a lot of flowery, scintillating, rainbow colored, arabesque-like vapors of speech.

Wm. Junck, the violinist, would make a fine representative brother of the Catholic cloth.

There was a Batch(elder) of organists more or less Wild or Salte(r).

J. H. Howe looks like a dean of a Western female college.
Mr. Waller looked as though he had "bit off more'n he could chew."

Baxter Perry's remark about the Chopin sonata "being the greatest of all sonatas" ought to be attributed to a fanciful flight of fancy.

MacDowell—in that cream colored suit—looked ready for a stroll on the beach.

Gleason—he of Chicago—like the symphonic introduction to his ode, appeared weak and thin.

Mrs. Norton, of Detroit, smiles heavenly smiles when she sings.

Mrs. Caldwell, of Kentucky, looks—ah! at "Dick" (her hubby.)

Mrs. Chapman-Johnson, of Cincinnati, looks cross eyed in all directions at once—when requested.

Fanny Bloomfield, when she adjusts her wrap about her head, looks like an idealized "Jewess."

Mrs. Sternberg, tastefully gotten up and very vivacious.

Miss Egts, of Cleveland, and Thomas' harp manipulator took turns in looking at the handsome Marsteller, of Dayton, Ohio.

S. G. Pratt created "much ado about nothing" both times, which will probably amount to something later.

Beck—surnamed Johann—looks like a prize fighter, or, more poetically expressed, a gladiator.

Rogers looks like a spry young "sprig o' the law."

Eddy is a model of dignity. Ever see his match box?

It's a dandy!

Bowman looks like a "solid Muldoon"—imperturbable and powerful.

Gittings—the only Joe—looks like a brewer and carries his barrel along.

Major Howes was a veritable landlord; jolly and fat, and money could not buy him, nor the contents of that bath tub on ice. That is to say, the contents were on ice. Anything the dry ones desired; and, presto! change, it was presented by his sable genius of the inner sanctum.

I might go on thusly *ad infinitum*, but the fear of making you tired compels me to close with the remark that Thomas looked tired and sat down.—A WILD WESTERNER.

Jolly Louis Elson, of Boston, was in town last week. It is not generally known that his son, a mere lad, was recently decorated with the medal of the Humane Society for rescuing a man from drowning. Brave, wasn't it?

That it is good for a horse to possess a musical ear

may be gleaned from the following clipped from last Sunday's "Sun":

On several street car lines in this town the signal for starting—one bell—is the same as that for stopping. In the same cars is a gong with a clock face register, by which the conductor keeps account of the fares collected by him. The fare gong always rings once for each passenger, and, as it is located near the stand occupied by the driver, it occurred to a "Sun" reporter the other day to ask a driver how he distinguished between the conductor's stopping signal and the ring of the fare gong.

"Why," he replied, "as a rule I do not hear the fare gong at all. My attention is fixed upon the bell that gives the sound that I know to be the one that has to do with moving the car."

"Then you determine your action according to the pitch of the bells you hear?"

"Certainly, I know the difference in the quality and the pitch of the tones, and so do the horses. Do you know, the horses would never start from hearing the ring of the fare gong. They know the starting gong by its tone alone, and that they obey. It takes a good horse about three days to get used to the signals. But sometimes we get horses that run over the streets for three months before getting accustomed to the signals of the conductors. Besides there are horses that do not seem to have the capability of learning either the pitch of the bells or the rhythm in which they are sounded. I tell you that horses are just like human beings. They have different capacities, and if they are not naturally musical they drag along month after month, pulling the cars, and starting when they should not, and stopping when they should go forward, and never dropping into any understanding of the signals of the route. It all comes down to a musical apprehension of the tones sounded. From this it comes that some car horses are done up in a year and others last fifteen years. The more intelligent they are the longer they last."

Clara writes to me from Baltimore on a postal card: Cardinal Gibbons says, in "Our Christian Inheritance," page 192: "Let us suppose that a Mozart or a Beethoven or a Palestrina had the happiness of listening to the heavenly anthem chanted by the angelic choir on Christmas morning over the stable of Bethlehem, would it be degrading to those men to employ their musical talents in setting those strains to music?" How can the strains of a *chanter* anthem be set to music? Please explain.

I give it up. Ask an easier one.

The last issue of the "American Bladder" more than ever convinces me of the insane folly that men commit in trying to edit a music journal, not only knowing absolutely nothing of music, but very little of what is going on in the musical world.

John See Fiend, who aims to be censor in general to the civilized globe, writes rubbish every week in his "Passing Show." Witness the absurd statements about Gounod being under the influence of a certain young lady! Gounod sees no one unless his son so wills it. He is intensely pious, a mystic by nature, and since the unfortunate Weldon affair looks on women with horror. The late Louis Nathal hardly knew Gounod well enough to make such rash assertions.

Then, too, the paragraph week before last about Rubinstein being wealthy!

Rubinstein is a poor man and an inveterate gambler to boot.

I won't speak of a certain interview with a famous artist in the last issue of the "American Bladder." It is painful in its jaunty efforts to be epigrammatic. Short paragraphs, John, are not a sign of wittiness.

Allusions to humorous "perspiration" are not in good taste.

Back hand compliments about one's immense story telling abilities are not modest, and above all flights into the technicalities of piano construction are apt to land one high and dry on the shoals of ridicule.

In vain do I look for one good thing in the columns of the "American Bladder." News from Podunk, wearisome wastes of verbiage about items that are dead a week ago. Tiresome letters from German watering places giving thrilling accounts of chasing doctors.

Reports of murder and divorce trials, nonsense, bosh and rubbish, and at the end the inevitable "Kind Words" fake.

I ask in all due earnestness is that a music journal, and if so (as the Irishman said), why?

—John P. Stack, leader of the Second Regiment Band, said in conversation: "The so-called musical union no longer exists. Not a meeting has been held in four months and during the same length of time no dues have been paid. There is a clause in the by-laws which provides that any member who fails for three months to pay his dues shall be expelled. When the union was started a number of first-class musicians went into it, but when they saw that it was simply a scheme to cover poor musicians, so that they could command the same pay as the first-class men, they wished to withdraw. This was impossible, as according to the by-laws there is no such a thing as resignation. The only thing left for them to do was to refuse to pay their dues until after the prescribed three months had expired and then they were expelled. That is why the names of so many first-class musicians appeared in print as being expelled from the union. The union was formed principally to get into the favor of the labor organizations, and very soon the competent musicians will present a paper to the Trades Council stating the facts and the collapse of the union."—New Haven "Palladium."

PERSONALS.

THE "WORLD" ON THE LOCKE SMILE.—Mr. Locke, of Locke & Davis, is a curious illustration of the effect upon an American citizen of constant association with operatic artists. A man of ordinary manner who is connected with a theatre does not change in any marked degree by reason of his association with actors, but let him once take charge of a company which gives grand opera and he develops the air of an impresario over night. Locke is an illustration. A theatrical manager is gruff sometimes, often terse and curt in his manner of speech and apt to exhibit a general shortness and irascibility of temper. The impresario, from Mapleson, Gye and Stanton all the way down to Mr. Locke, is smooth, interminably polite, suave and absolutely beyond the reach of annoyance. It has taken Mr. Locke five years to attain the manner, but he has found it invaluable. So have his partners. If anything unpleasant occurs it is referred to Locke. It makes no difference in the world what the unpleasantness may be, whether it is a broken contract, an erratic prima donna, a sick tenor, a striking chorus or a dearth of funds—it is met by Mr. Locke with the same air of gentle, winsome and genial welcome. He always smiles and beams. Then he takes the unpleasant visitor warmly by the hand and looks as though he was making a strong effort to refrain from embracing him. The visitor goes out mollified in spite of himself and impressed by the incalculable and mighty value of suavity, though he may not realize it at the time.

ALMA DAHL ENGAGED.—Miss Alma Dahl, a Garcia pupil, has been engaged as professor of vocal culture of the De Pauw School of Music, Green Castle, Ind.

FREDERIC GRANT GLEASON'S NEW ODE.—The symphonic introduction to Frederic Grant Gleason's Auditorium ode was played July 28 by Theodore Thomas in Chicago.

KATE BENSBERG AND SONZOGNO.—Edouard Sonzogno, the well-known Milan publisher, was very much pleased with the singing of Kate Bensberg at a soiree recently given by Marchesi in Paris.

JOSEPH AND HIS OUTING.—Mr. Joseph Gittings, says the Pittsburgh "Bulletin," daughter and niece left on Thursday for a few days' stay in Chicago. Later Mr. Gittings will assist other Pittsburghers in listening to what the wild waves are saying at Atlantic City.

A TALENTED YOUNG COMPOSER.—Sommers, a talented young composer, of Cleveland, has just arrived fresh from his musical studies in Dresden, with his portfolio well filled with musical scores.

CARL RETTER.—Mr. Carl Retter, of Pittsburgh, is at Atlantic City.

A. A. STANLEY.—Mr. A. A. Stanley, the well-known organist of Ann Arbor, Mich., was a visitor to the office of THE MUSICAL COURIER last week.

Mr. Stanley, who plays in Detroit on Sundays, has done much to advance the musical interests of the Ann Arbor University.

THE LONDON "MUSICAL WORLD" ON A PIANIST.—A general impression of length—to quote George Eliot—was left by Madeline Schiller's recital, given in St. James' Hall on Monday afternoon. The success with which the lady went through her exacting program was, in truth, a very variable quantity. The "Waldstein" sonata, for instance, received a fitful and almost bizarre rendering which could certainly not have led the ignorant to a love of Beethoven; and three numbers from the "Kreisleriana" seemed terribly long and unpoetic. Nor in several pieces by Liszt, which included the "Prophète" and "Le Carnaval de Pesth," was the player more successful in realizing the dramatic significance of the composer. Technical difficulties were conquered easily enough, for the lady has a fluent finger, and is very neat in intricate and difficult passages. In Gottschalk's "Tremolo," however, the piano (a fine Steinway) got so severely knocked about that the reading of Chopin's "Berceuse," although it had more poetic feeling, lost a good deal. Yes; there was a general impression of length.

IN TOWN.—Genial Louis Elson, the Boston music critic, has been lecturing with great success in several seaside resorts in New Jersey.

Mr. Elson was in the city last Thursday and enjoyed himself, as is his wont.

THE HENNINGES.—The talented sister and brother, Dora and Will Henniges, have been frequently heard in the West and South during last season. Dora Henniges, the dramatic soprano, goes to St. Louis next season to reside, and the tenor, Will Henniges, may be heard in light opera in the East.

RAFAEL JOSEFFY.—Rafael Joseffy, the celebrated pianist, was a visitor to this office last week, and his chatty discourse was, as usual, appreciated. Joseffy is a great observer of men and things.

MISS LIVINGSTONE AT BELLEFONTE.—The well-known Baltimore vocalist and singing teacher Miss Helene C. Liv-

ingstone, being requested by numerous wealthy residents of Bellefonte, Pa., has consented to give during the next month private instruction in singing in that pretty Pennsylvania town.

HEINRICH ZOLLNER.—Heinrich Zöllner, the new conductor of the New York Liederkreis Club, will leave Europe about the end of August. His salary will be 12,000 marks a year.

VAN DER STUCKEN IN COLOGNE.—Frank Van der Stucken, the well-known conductor, of this city, has been enjoying himself in Cologne, Germany.

DEATH OF OTTO DRESEL.—Otto Dresel, the musician-composer, died on Saturday night July 26 at Beverly Cove, Mass. He was born in 1826 at Geisenham-on-the-Rhine. His early studies of music were under Liszt and Hauptmann. He came to this country in 1848, and in 1852 settled in Boston. He was associated with Robert Franz in the preparation of the edition of Handel's "Messiah" to which Mozart's "Additional Accompaniments" were added. With Franz Mr. Dresel had also been engaged of late in other editorial and revising work. A few years ago Mr. Dresel started a Bach club, which met at his home for weekly practice of choral works by Bach and Handel. Mr. Dresel was an influential member of the Harvard Musical Association.

NILSSON'S HUSBAND.—London, Aug. 2.—Count de la Miranda, the husband of Christine Nilsson, has been appointed Under Secretary of State to the new Spanish Ministry.

DE VERE SAILS.—Clementine De Vere has left for Europe by the steamer Bourgogne. She will return in time for the Worcester Festival in September, where she will be the leading prima donna. She will also be the soloist at the first Philharmonic concert.

DEL PUENTE A FAVORITE.—Del Puente has been singing "Mephisto" in "Faust" with the Hinrichs Opera Company, in Philadelphia, with immense success. The opera has been given twelve times this season to crowded houses. Next week Del Puente will appear in "Traviata," and later in the season as "Telramund" in "Lohengrin."

MARGUERITE WUERZ.—The many friends of Marguerite Wuerz, the talented Cleveland violinist, will be happy to learn that she returns to this country next week from Dresden, where she has been studying for the past three years. Miss Wuerz was with the celebrated violinists Rappoldi and Petri. She will be heard in concert during the coming season. The German papers speak enthusiastically of her powerful tone, musical phrasing and finished technique.

WHITNEY MOCKRIDGE.—The past season has been one of the best for Whitney Mockridge, the popular tenor.

REICHMANN THE GOLDEN THROATED.—Theodore Reichmann, the baritone, finding New York too red hot, has been quietly summering in New Jersey at a farm house. He will give a series of song recitals early in the season in Cincinnati.

HOME NEWS.

—Anna Bulkeley Hills is at Long Branch.

—Lily Post will go with the McCaull troupe this season.

—Verona Jarbeau's season opens in Montreal August 25.

—Bernard Listemann, the Boston violinist, was in the city last week.

—Mrs. Ellen Everest and Miss Eleanor Everest are at St. Clair, Mich.

—Henry Burck, the Louisville violinist, is in Europe on his vacation.

—Chevalier Scovel, with his family, sailed last Wednesday for Germany.

—The death of Bernard T. Vogt, a well-known musician of Indianapolis, is announced.

—Edmund Ludwig has been appointed as musical director of the North Texas Female College, at Sherman, Tex.

—August 11 Mr. W. J. Henderson, musical *litterateur*, will lecture on "Orchestration," at Brighton Beach, and will be assisted by Mr. Anton Seidl and the Seidl orchestra. Selections from Bach, Beethoven, Liszt, Wagner and other composers, illustrating the growth and development of the orchestra, will be performed.

—A monster concert of the Aschenbroedel Verein, in aid of its relief fund, will take place on Friday, September 19, at Washington Park, Sixty-ninth-st. and Eastern Boulevard. There will be a grand orchestra of 250 musicians, under the direction of Theodore Thomas. Prominent soloists will give their services to the charity, as the money derived from the sale of tickets for this concert will be

added to the fund which has been formed for the purpose of giving substantial aid to sick members of the society.

—At the meeting of the Milwaukee Musical Society last week a motion introduced by A. B. Geilfuss to rescind all previous action of the society regarding the erection of a new building was adopted. Mr. Geilfuss seemed to be discouraged over the prospect of a new building, and said for his part he did not see the way clear to undertake the project at present. The older members opposed the plan of erecting a large building involving an outlay of money in a venture concerning the success of which they were in doubt. The younger members insisted that their plan of putting up a large structure, with stores and offices to rent, would prove to be of great advantage to the society in every way. The committee on sites will undoubtedly bring in another report at the next meeting, August 4. The society may have decided to agree on some plan by that time.

—The first annual meeting of the New Hampshire Music Teachers' Association will be held in conjunction with the New Hampshire Music Festival Association, at Music Hall, Weirs, August 11, 12, 13, 14 and 15. The officers are: President, E. T. Baldwin; secretary, E. M. Temple; treasurer, Warren K. Day; executive committee, H. G. Blaisdell, Miss Anna L. Melendy, Rev. Lucius Waterman, Alfred N. LaBrie, Lizzie M. Maynard; program committee, E. T. Baldwin, H. G. Blaisdell, Carl Mindt, Mrs. Lucia M. Priest, Miss Anna L. Melendy; reception committee, Rev. F. C. Libby, Mrs. J. S. Wadleigh, Mrs. George W. Weeks, Mrs. E. A. Hibbard, Miss Emmeline T. Rublee. The programmes for the various concerts and festivals have been arranged and printed, and were distributed. They are not musical only, but will include addresses, discussions, &c. Nearly all the leading artists in the State are expected to be present and take part in the exercises, and not a few of the more celebrated in other parts of the country.

—Miss Emma Juch will assume rôles in five operas that are new to her *répertoire* during the coming season. She will sing the part of "Rachel" in "The Jewess," "Valentine" in "The Huguenots," "Violetta" in "Traviata," "Selika" in "L'Africaine" and "Juliet" in "Romeo and Juliet." The leading singers in the Emma Juch Grand English Opera Company, in addition to Miss Juch, will be Georgine von Januschowsky, Carlotta Maconda, Marie Freebert and Cecelia Hecht, sopranos; Lizzie McNichol, Jennie G. Flower and Bernice Holmes, contraltos; Messrs. Payne Clarke, Charles Hedmond, William Stephens, J. Hanshue and John E. Belton, tenors; Messrs. Otto Rathjens, Henry Vogel and Allerino Gannio, baritones, and Messrs. Franz Vetta, E. N. Knight, J. C. Miron and S. H. Dudley. The Juch company will open its season August 18 at the New Broadway Theatre, Denver, Col. There will be an orchestra of thirty and a chorus of forty. Mr. William Parry is stage manager.

—The lease by the German Opera House Company of the 80 foot lot on Randolph-st., between Dearborn and Clark streets, Chicago, has been formally closed. The lease is for ninety-nine years, at an annual rental of \$17,500. A building twelve stories high, of slate and stone, to cost some \$450,000, will be erected.

—Rudolph Aronson, who arrived home last Sunday, had the following to tell a "Herald" reporter who interviewed him:

"I got some ballet music on the other side by Lecoq," he said, when I met him, "and I intend to use it in the 3d act of 'Madame Angot.' It will have to be rehearsed though, you know, and so instead of giving the first night of that work August 11, as I expected I should, the first performance will take place on August 14. Oh, yes, it will be put on the stage lavishly. I've had all the costumes made by Chautiere, after original sketches, and the result will not fail to be very effective."

"I have either bought or secured the refusal of several new operas. I have purchased one by Planquette, entitled 'Captain Therese,' which will probably follow 'Madame Angot' when its run is done. It is now in rehearsal at the Prince of Wales Theatre in London, and will be produced there on August 25. The book of the opera is by Bisson and the translation by George R. Sims."

"Then I've got another opera that I have lots of hope for by Jakobi, the musical director of the Alhambra. It is called the 'Queen of Spain.' Its book is by George R. Sims and is very bright and interesting. Then, besides these, I have the refusal of an unpublished opera by Lecoq, which Choudens, Lecoq's publisher, tells me is equal in merit to 'Madame Angot.' The work is not yet named, but it deals with certain episodes in the life of Napoleon I., and will present much spectacular effect. I've got the refusal, too, of a new opera by Chassaing, the plot being woven about Louis XV., and the action being at Versailles. So you see, I've got lots of new things, at any rate."

"While I was in Paris I composed a march entitled 'The National Guard,' and the band of the Garde Republicaine did me the honor to play it. Then in London I went to see 'The Gondoliers' at the Savoy, and left the theatre with the conviction that if the opera had been adequately presented here it would have been a success."

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Mistakes (?) of Parsons.

Editors of the Musical Courier:

"Faithful are the wounds of a friend, but the kisses of an enemy are deceitful."

MY friend Mr. Parsons in your last issue attempts to defend himself from the possibly unconscious part he played in the conspiracy against the M. T. N. A. at Detroit. Permit me to point out some of the mistakes he made in excusing his own action on that occasion.

Mistake (?) No. I.

"He says Mr. Pratt was equally active as Mr. Heath, &c." Does he not know that Mr. Heath for two days (Tuesday and Wednesday) had labored and browbeaten the vice-presidents into voting for a set of officers to something they did not even know the name of? It was not until after their action had been called to my notice late Wednesday evening that I had said a word to anyone except, perhaps, himself. Then, after a sleepless night, caused by the thought that the grandest opportunity that had ever occurred in history for doing something for the art of music in America was to be debauched to the uses of two or three men on the morning of Thursday, July 3, I put on paper an outline of what seemed a legitimate way of proceeding. This I showed Mr. Root and two or three others, including Mr. Parsons, at breakfast. Without an exception they unanimously pronounced it the "right plan of action."

I was proceeding quietly to the meeting when Mr. Heath flew at me with blood in his eyes, and by his loud talk attracted a crowd of people on the sidewalk. His impertinence—to call it by a modest term—naturally awakened a feeling of resentment at that time; but I attended the meetings that day, and also the "special meeting" of the vice-presidents at 1 o'clock, and made no effort to create opposition at all. After the "regular business" meeting Thursday, when they neglected to report, as was expected—when Ziegfeld, Fox and Heath were "treating the boys" and buttonholing everybody—I still made no propaganda, because I relied on the simple truth and felt sure that all that would be needed to show the fallacy of their plan was to point out its *illegal and irresponsible* character. I spoke to Mr. Parsons at the table Friday morning and pointed out the weakness of their scheme and its tendency to become a private speculation, and he apparently agreed with me.

That I was "equally as active as Mr. Heath" I deny; for my activity consisted in possessing an opinion of my own, while theirs consisted in propagating a scheme that could not stand the light of even thirty minutes' discussion, judging from their attempt to put the "question" without permitting anyone to speak upon it.

Mistake No. II.

He says "the matter of the International Congress was not 'sprung' upon the association by a clique, but was first developed at length in a protracted meeting of the board of vice-presidents." You will at once observe how he speaks first of the *association* and then confuses it with the *vice-presidents*. It is in this assumption that the "vice-presidents" are the "association" that the root of the whole evil lies. Is it not false? This is the same habit of thought which Mr. Heath in his first attack upon me disclosed. Said he: "The vice-presidents are the law making power of the association. You don't suppose the people of the United States can make their own laws? They elect Congressmen to do that for them," &c. (I quietly observed that judging from the way things were working at Washington the people themselves had better take a hand in the business of law making.)

Now is not that a usurpation of the rights of the M. T. N. A.?

It is against this spirit of despotism which is sought to be foisted on the association by a few who seek to gain the offices that I protested at Detroit. I reiterate that the vice-presidents have no more authority to impose their opinion upon the association than any other member possesses. The association has delegated to them power to nominate officers and make recommendations. It does not thereby surrender its privilege to respect their suggestion or act upon that of any member present. I claim for every member of the M. T. N. A. as sound a judgment and as great a degree of intelligence as that possessed by the vice-presidents, and the members have an equal right to express that judgment in the business of the association. If the vice-presidents are the "conservative element," as Mr. Parsons claims, where will you find the "radical" element? Conservatism is found ordinarily on the side of law and constitutional procedure. Does Mr. Parsons forget the "pandemonium" (as the Detroit "Tribune" called it) which Mr. Heath and this "conservative element" raised when either I or Mr. Bowman endeavored to exercise our common right to discuss the question? It must be plain to anyone who is interested in the noble work of the M. T. N. A. that if the vice-presidents are permitted to dictate its laws, the society simply becomes the plaything of the president, who appoints one vice-president for each State not represented by a State M. T. A. This spirit of *absolutism* may do in Russia, but in the United States it is still considered *effete*.

Mistake No. III.

Again Mr. Parsons is mistaken when he says the scheme

"was not 'sprung' upon the association by a clique," for, as I pointed out in my previous article, the secretary of the committee (vice-president) had never heard the name "International Congress" until I appeared before that special meeting and compelled Mr. Heath to disclose it. Nay, at that meeting (which was Thursday, next to the last day of the convention), at which Mr. Parsons was also present, it was the first time he had heard the name himself! This was, you must know, before the nominating committee of vice-presidents, and the association in convention assembled had up to this time heard absolutely nothing of it! The purposes of the plan had been carefully concealed from the vice-presidents, who, as pointed out, did not, until this special meeting at 1 o'clock, even know its name!

Mistake No. IV.

Mr. Parsons continues wading deeper in the mire of mistakes when he says "that what Mr. Pratt really pointed out to them at this 'special' meeting was his own misunderstanding," &c. If it was my "misunderstanding" it was also his own. It was not only the "misunderstanding" of the hotel corridors, but of the *vice-presidents themselves* and their secretary! In fact, no one but Mr. Heath appeared to know what they were driving at.

Mistake No. V.

Mr. Parsons is again mistaken when he says the past presidents of the M. T. N. A. were not relegated to an "advisory board."

When their secretary, in his report before the association, placed them on the "executive committee," Mr. Heath arose and said: "That is a mistake; they were voted to be placed upon the 'advisory board.'" This I heard distinctly, and Mr. Fox, who ought to know where he wanted them put, published in his paper of July 5 their names (among the dozens of others) upon an "advisory board." But supposing Mr. Fox and the co-conspirators have thought best to place them on as vice-presidents (which of course they have no authority whatever to do, any more than to make them vice-presidents of the United States), will they not be equally as ornamental and conveniently without any power whatever? That the Ziegfeld and Fox scheme was intended as a "private speculation" is proved out of Mr. Fox's own mouth; for he said to me (to be sure in anger): "Ziegfeld and I have been working on this for three months, have got everything all fixed, and can run it without the M. T. N. A." (I omit, out of respect to my readers, the choice invectives with which this member of the "conservative element" garnished the preceding sentence). I said then, and repeat, that as a "private speculation" they can do what they please; it is not my business, but they cannot make a "private enterprise" out of the M. T. N. A. nor monopolize the art of music at the world's fair in '93 without my doing my share to prevent it.

Mistake No. VI.

Mr. Parsons once more shows his entire misunderstanding (which is the key to the whole difficulty) of my substitute, when he says: "The M. T. N. A. had to decide between doing something or nothing." (It was a matter of something for Ziegfeld and Fox, or "something" for the art of music in America!). And, further, "had the commission of 1893 been left to organize itself at a special meeting in Chicago, September 1, as Mr. Pratt urged, the result would have been the same, the men in Mr. Pratt's plan being nearly identical with those chosen by the vice-presidents." Cannot Mr. Parsons yet comprehend that my proposition was to elect a "board of twenty-one commissioners" with power to act, organize, elect officers and define their duties, &c.; whereas what with his assistance they did was to elect a lot of officers to a "board of commissioners" that has no existence, because it has no members?

It was given no authority to act for the M. T. N. A. The officers are required to make no report to anyone. Like chaos, before the "spirit of God moved upon the face of the waters," "it is without form and void." It was Mr. Parsons' apparent inability to see the difference between a constitutionally organized body such as I suggested, and a plan which virtually proposed a head without the necessary incumbency (?) of a body, attached to it, that must have misled him to explain to the meeting, after a vote had been taken which was in favor of my plan, in such a manner as to totally misrepresent the situation. That they were in the wrong and acted hastily is now evidenced by the attempt made to hedge and get the "past presidents" into their official list in some manner, to be sure *always* without any authority whatever.

The inference drawn by him that my plan would postpone action excites a pertinent question as to how much sooner than September 1 their officers will meet and begin to act? Can they act without meeting in committee of the whole? Certainly not. When will that meeting be held and where? If it ever is held who is authorized to call it, where and when?

When it does meet it will present the sublime spectacle of a regiment all of whom are brigadiers! The officers will, like "Pooh Bah," on one side of the stage, define their own duties and give themselves orders to carry out. On the other side, they will go and execute these orders themselves. Then return and report to themselves. They will vote salaries to themselves. Pay themselves. They will extend digni-

ties and titles to themselves and their friends, and finally pat themselves on the back in recognition of the distinguished (?) services rendered to themselves! While the outside world will look on and hold its sides with convulsive laughter at the absurd spectacle, Music will hide her face with her manacled hands and weep for the loss of the grandest opportunity in world's history.

Mr. Parsons is unfortunate in quoting Napoleon's adage, "You cannot make an omelet without breaking egg shells," for it powerfully suggests the fact that the eggs with which he made his "omelet" (au "conservative element") were so carious and possessed such a distinguished odor that everyone but himself and fellow "omeletters" is holding his nose. I doubt that an omelet made of goose eggs and sat on for three months by greed and dishonesty will prove palatable to the American people.

I am more than sorry that a man of Mr. Parsons' high moral character should be drawn into a combination of such a questionable nature. One "cannot touch pitch without being defiled" we are taught, and I hope before it is too late he will lend himself to some legitimate method of organization which will command the respect of all right minded men, and save the divinity of the muses from being enslaved to satisfy the ambition and greed of a few.

Remembering the dire disaster that has fallen on previous undertakings in the name of music in the United States, of the millions of dollars that have been squandered to no good purpose, it would seem that any man with a spark of love for his art or a drop of patriotic blood in his body should for this occasion ignore personal aggrandizement and gain their glory by losing themselves in a lofty effort for the good of music and the honor of America. It is useless to lull ourselves into a complaisant frame of mind by thinking that these men "will for their own reputation do right." The world is too busy to look close, and riches once acquired the method by which they are attained is forgotten. It is time, in matters of art as in matters of the public weal, to learn again the good old motto that "Eternal vigilance is the price of liberty."

The poet has said:

Vice is a monster of such hideous mien
That to be hated needs but to be seen;
But seen too oft familiar grows the face,
We first endure, then pity, then embrace.

I believe sincerely that it is only necessary to give the public a glimpse of this monstrous scheme to render it impossible of accomplishment, and while I have no feeling of resentment against anyone, have forgiven Mr. Heath for his overbearing assault and forgotten the injustice suffered at that last meeting in Detroit, when the right to speak was denied me, I should be ashamed of myself and my calling did I not continue to defend the interests of the M. T. N. A. as I understand them and denounce methods that are wrong and which, if persisted in, will destroy the association.

S. G. PRATT.

A Concert in Denver.

AN exceedingly enjoyable musicale was given last night by the Denver Symphony Quartet at the rooms of the H. D. Smith Music Company, in the Masonic Temple. The quartet consists of Mr. C. K. Hunt, violin; Mr. John Mignolet, flute; Mr. Tate, cello, and Mr. Henry Nast, piano. These gentlemen were assisted by Mrs. John Mignolet, Miss Helen Epstein and Mr. Le Roy Moore. The following is the program:

PART I.

Trio, "Novelletten".....Niels W. Gade
Messrs. Hunt, Tate and Nast.
Soprano solo, "Nobil Signor".....Meyerbeer
Mrs. John Mignolet.
Flute solo, andante and polonaise.....Briccialdi
Mr. John Mignolet.
Contralto solo, "Alla Stella Confiante".....Rabandi
(With violin obligato, C. K. Hunt.)
Miss Helen Epstein.
Piano solo, "Concert Mazurka".....Bruce
Mr. Henry Nast.

PART II.

Trio, minuet from "Samson".....Händel
Messrs. Mignolet, Hunt and Nast.
Soprano solo, "Chantez, Riez, Dormez".....Gounod
(With flute obligato, Mr. J. Mignolet.)
Mrs. John Mignolet.
Piano solo, a. Norwegian caprice.....Wilson G. Smith
b. Waltz in E minor.....Chopin
Mr. Henry Nast.
Baritone solo, selected.....
Mr. Le Roy Moore.
Quartet, adagio molto, allegro con brio.....Beethoven

The first trio was decidedly "rocky" in the first movement, but the second movement was nicely done. Mrs. Mignolet sang beautifully in both her numbers. Miss Epstein's solo with violin obligato was decidedly one of the gems of the evening. Mr. Nast played with his usual technical accuracy, and Mr. Moore secured a recall with his baritone solo. The Beethoven quartet was altogether the best of the instrumental work, and was given with much delicacy of expression and tone color. Mr. James C. Warhurst played the piano accompaniments without that sympathy which is essential to good work.

The quartet is to be congratulated upon a very pleasant and promising entertainment. The hall of the Smith Music Company is admirable in its acoustic properties, and was comfortably seated for about one hundred and fifty, every seat being occupied. Indeed, many came to the door and turned back for want of seats.

A word of special praise is due the fine Steck piano, a "baby grand," which was used. Its tone is clear, rich and of unusual power, while its enunciation is delicate and perfectly distinct. It is in every way a fine instrument.—Denver "Republican," July 31.

—The new concert hall that is to be part of the Madison Square Garden will be in readiness, it is expected, at the end of October. It will seat 1,500 spectators. Carnegie Hall, at Fifty-seventh-st. and Seventh-ave., will scarcely be completed before the fall of 1891.

WAGNER'S LIFE AND WORKS.

"The Mastersingers of Nuremburgh"

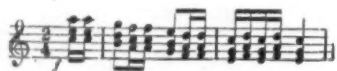
GUSTAV KOBBE.*

(Continued.)

ACT I.

THE scene is in the Church of St. Catharine, Nuremburgh. The congregation is singing the closing chorale of the service. Among the worshippers are *Eva* and her maid, *Magdalena*. *Walther* stands aside, and by means of nods and gestures communicates with *Eva*. This mimic conversation is expressively accompanied by interludes between the verses of the chorale based on the love motives of the *Vorspiel*, Lyric, Spring and Prize Song, and contrasting charmingly with the worshipful strains of the chorale. Indeed the whole scene is most happily conceived, both musically and dramatically.

With the last line of the chorale the Motive of Spring seems, with an impetuous upward rush, to joy with the lovers that the restraint imposed by the religious service is removed, and this idea is carried out still further with the Lyric Motive, which resounds exultingly as the congregation departs, leaving *Eva*, *Magdalena* and *Walther* behind. *Eva*, in order to gain a few words with *Walther*, sends *Magdalena* back to the pew to look for a kerchief and chorale book, which she had purposely left there. The lovers' interchange of confidence is set to the Motive of Spring and to the Lyric Motive. *Magdalena* urges *Eva* to return home, but just then *David* appears in the background and begins putting things to rights for the meeting of the Mastersingers. *Magdalena* is therefore only too glad to linger. The Mastersinger and Guild Motives, which naturally accompany *David's* activity, contrast soberly with the ardent phrases of the lovers. *Magdalena* explains to *Walther* that *Eva* is already affianced, though she herself does not know to whom. Her father wishes her to marry the singer to whom at the coming contest the Mastersingers shall award the prize; and, while she shall be at liberty to decline him, she may marry none but a master. *Eva* exclaims: "I will choose no one but my knight!" *Magdalena* chides her with a phrase which is derived from the Motive of the Shoemaker Guild, the COBBLER MOTIVE, which seems also from its use here and in other places to be typical of brusque and unmannerly behavior. Very pretty and gay is the theme heard when *David* joins the group—the APPRENTICE MOTIVE:



The scene closes after *Magdalena* has ordered *David*, under penalty of her displeasure, to instruct the knight in the art rules of the Mastersingers, with a beautiful little *terzett* introduced by the Lyric Motive and formed by a union of the Prize Song and the Ideal Motives.

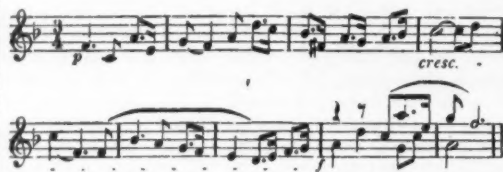
The apprentices, who have meanwhile entered, call on *David* to aid them in erecting the marker's platform in which the marker, hidden from view, marks down all mistakes of the singer. These apprentices are a jolly lot and their superabundance of high spirits finds vent in a roguish chorus in which they tease the somewhat self sufficient *David*. They then go about their work, while *David* begins the task of enlightening *Walther* in regard to the rules of the Mastersingers and the conditions under which a candidate for admission to their art brotherhood must sing before his judges. The music of this entire scene is delightfully humorous. The lesson is suspended by *David*, who, observing that the apprentices have not put up the platform correctly, scolds them roundly. *David* then explains to the knight what the marker's duties are, ending by wishing him good luck at the trial singing. The apprentices repeat the graceful melody after him, joining hands and dancing merrily around the platform.

Suddenly they break away, for the masters appear. This scene, in which *Pogner* presents *Walther* as a candidate and *Kothner* calls the roll, is based musically upon a motive which, with a certain sturdy humor,

reflects the old-fashioned pomposity of the proceedings:



Toward the close of the roll call this motive is wreathed in a lovely union of the Guild, Prize Song and Lyric Motives, but resounds pompously as the masters take their seats. *Pogner* now addresses the masters, promising *Eva* to the victor in the Master-song contest. "*Pogner's Address*," as this number is named on concert programs, is one of Wagner's noblest compositions for bass voice. It is rarely given with the breadth of vocal declamation necessary to its full effect, because only on very rare occasions can a performance boast of two bassi capable of personating respectively *Sachs* and *Pogner*, the former rôle naturally engaging the services of the leading basso. It has never been sung here with the requisite power and expression since the famous Wagner concerts under Theodore Thomas, when Scaria's noble voice brought out all the vocal beauty of this composition. He sang especially the words "*Eva, my only child*," with a depth of feeling which no singer of this rôle in this country has approached. The "*Address*" is based upon this beautiful theme—the MIDSUMMER FESTIVAL MOTIVE:



After he has added the proviso that *Eva* shall have the privilege of declining the victor's hand—a reservation which draws much unfavorable comment from all the masters but *Sachs*, who upholds *Pogner*—the latter summons *Walther* to present himself before the council. As *Walther* appears the KNIGHT MOTIVE is heard:



Kothner asks him from whom he received instruction in poetry and singing. He replies in a song of exquisite beauty (p. 96) that his master in poetry was the Minnesinger *Walther von der Vogelweid*, and in singing nature herself. A phrase of this song, which is repeated several times in the course of the work, forms the VOGELWEID MOTIVE (p. 96, l. 4, b. 2—p. 97, l. 1, b. 2).

A fragment of the Mastersingers' Motive denotes the utter surprise of the masters at *Walther's* song. *Beckmesser* now enters the marker's box. He is jealous of the knight, and eager to have him fail. Therefore we find here in union with the Knight Motive the MARKER MOTIVE:



(To be continued.)

Scharwenka and Gilmore.

AT Manhattan Beach last evening there came to hear Gilmore's Band Mr. Scharwenka, the distinguished Polish composer and pianist, whose recent arrival in America has aroused great interest on the part of lovers of music.

While the concert was going on Mr. Gilmore was notified that Mr. Scharwenka was in the audience. The great American bandmaster whispered to his musicians the fact.

At once they were on their mettle. Mr. Gilmore as if by magic fished out a polka by Scharwenka. Turning to the audience he informed them of the presence of the talented Pole, and the announcement was received with applause. Then the band began the piece. It was played with a delicacy and finish that astonished even the composer.

The applause was again and again renewed and everybody looked around for Scharwenka. He was sitting quietly in the centre of the auditorium—a well built man, with a high intellectual forehead, a dark mustache and a

remarkably handsome and genial countenance. The audience cheered and Bandmaster Gilmore repeated the piece.

Mr. Scharwenka, who is the guest of Mr. Behr, had gone down to Manhattan as any stranger would, and was wholly unprepared for such an ovation as he received.

What astonished the foreign musician most was to hear the band play from the piano score only Rubinstein's melody in F without any rehearsal, and in addition Strauss' waltzes that had been written for a stringed and reed orchestra only. Mr. Gilmore and Mr. Scharwenka were subsequently introduced.

The Polish composer will inaugurate a series of piano concerts in this country in January, and will be supported by Seidl's orchestra.—"Herald," August 5.

Two Church Choir Panics.

DANBURY, Conn., Aug. 2.—Timidity among the singers in two church choirs caused two peculiar situations here last week. It was during the evening service at the Baptist Church that a fat little mouse stole out of a hole just before the choir was about to sing. One of the male members wickedly called the attention of the female singers to it. The harmony of the whole evening was spoiled. There was a swish of skirts, and just as the clergyman finished reading the hymn and the organ began to play the soprano and contralto singers rushed for the back of the organ. The organist was so situated that he did not observe this proceeding and he was considerably startled when only the bass and tenor singers joined in the tune. In fact, he was paralyzed and stopped playing. He stopped so quickly that the bass and tenors could not shut off and they sang nearly a whole bar before they stopped. The congregation were surprised and turned their heads to look at the choir. The devout clergyman looked up in astonishment and a slight frown gathered on his face. The sexton went out to learn the cause of the hitch in the musical part of the service and the deacons began to think it might be necessary for them to join in the singing and carry it through. The mouse, hilarious at the consternation he had wrought, skipped back to his hole with a switch of his tail, the female portion of the choir returned to their places, and the organist began again. The singing for the rest of the evening was very ragged.

The choir of St. James' Church were picnicking on Saturday and were induced by a photographer to sit for a group picture. They had made three attempts to get a good picture and were to try the fourth time. They had been rearranged, the photographer's warning, "Look pleasant, please," had come, and he had removed the slide from the camera. At that instant someone in a rifle gallery adjoining the group struck the bull's eye. This caused a bell to ring with a sharp and sudden sound. A camera cannot reproduce a scream, but it did produce a faithful portrait of features disturbed with alarm, frantic gesticulations and wild jumps. It was a remarkable photograph indeed.—"Sun."

German Notes.

AIX-LA-CHAPELLE, July 24, 1890.

ETELKA GERSTER and Sally Liebling are concertizing together at the German watering places during the present summer season, as they did during last. I heard them here last evening, and they met with quite a flattering success. Gerster's voice has slightly recovered, and the traces of her former art were still markedly discernible in the "A non Giunge" from "Somnambula" and the waltz from "Elisire d'Amore."

Her singing of some German Lieder was, however, affected and out of her line. Sally Liebling is not as good a pianist as either his older brother Emil, of Chicago, who, by the by, is at Berlin at present, or his youngest brother, George, who is living in this country. Nevertheless Sally has much improved of late and has in common with the rest of that musical family a good conception and an excellent piano touch and tone. He pleased me most in Moszkowski's barcarolle in G. I learned from him that he will be in the United States during next season for a short concert tournee.

Another pianist who claims to be engaged for the fall season of New York is Mr. Eibenschütz, of Cologne. What with the half dozen or more of other pianists who are announced to arrive in New York in the near future, the musical season of 1890-1 will evidently not suffer from a lack of piano playing. One artist, however, will surely not come and that is very lucky for all the others; for if Rubinstein had consented once more to cross the ocean his very presence would surely have crushed out of public consideration the majority of *dei minorum gentium* who will venture to appear among us next season.

Krehbiel and his little family are at present quietly living at Berlin.

Van der Stucken, who stayed at Hanover, the residence of his wife's family, for the last few weeks, will leave for New York on the Suevia next Sunday.

At Cologne I heard a very promising pupil of the conservatory, a Miss Düssel, who has a magnificent, powerful and well trained dramatic soprano voice. She would be an acquisition for Mr. Stanton. OTTO FLOERSHEIM.

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 546.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, AUGUST 6, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

AMONG the callers at our office last week was Mr. Malcolm Love, of Waterloo, N. Y., who had come to New York to secure some additional skilled labor for his piano factory. Mr. Love is greatly pleased with the success of his venture so far, and is quite confident that the Malcolm Love piano will enjoy a prosperous fall and winter demand.

IN referring to a statement published in this paper the New York "Tribune" says:

Pianos on parlor cars? You dear boy, they started with them, yea and with parlor organs, these 20 and odd years ago, but they took up paying space and nearly everybody voted them a nuisance. So, away they went.

Those were the Pillers—the Piller pianos, of Poston, made by the Piller Piano Provising Providential Peanut Association, of which Penry P. Piller is president.

THERE is no doubt in the minds of those chiefly interested that, as far as the piano competition in Chicago is concerned, not much attention will be paid to that particular section of the proposed world's fair. The W. W. Kimball Company is welcome to any benefit that can come to them by means of a prize secured without the co-operation of the best firms of piano makers. Every firm can exhibit, but few will compete with Kimball pianos. Those who are willing to do so can enjoy the benefit of such competition.

THE A. B. Chase Company, of Norwalk, Ohio, write that "it is getting very hot and dry here, except in the way of piano orders. These come along faster than we can take care of them." A new addition to the factory, four stories high, 56x80 feet, has just been completed; the capacity of the dry house has been increased 100 per cent., and, with other alterations, these changes will enable them to turn out double the number of pianos. As the result of these changes the company says: "We hope from this time on to do better by our agents in supplying them with what goods they want, and after January 1 to have a stock of pianos on hand thoroughly settled and seasoned for our dealers to select from." They further say that their Chicago agents, Messrs. Lyon, Potter & Co., are writing more enthusiastically than ever of the success that they are having with the A. B. Chase pianos. There are some improvements in contem-

plation which will be applied to this already excellent instrument and made public in due course of time.

Mr. Calvin Whitney, the president of the A. B. Chase Company, who has been recreating for the last six weeks, is back again at his desk, much improved.

THE Pittsburgh "Commercial Gazette" recently published a special article on the industries of East Liverpool, Ohio, logically including a reference to the piano and music house of Will L. Thompson & Co. as follows:

This gentleman and his brother, Charles F. Thompson, constitute the firm. They are manufacturers, importers and dealers in musical merchandise of all kinds, as well as publishers of sheet and book music. Their business was established in 1861. They own and occupy a four story brick building, which is 50x80 feet in dimensions, and employ 15 persons to assist them. They are both natives of the city. Mr. Will Thompson is well known in the musical world as the composer of a large number of songs, ballads and productions of even a more pretentious character, among them the one entitled "Gathering up the Shells by the Seashore."

We are delighted to learn that Mr. Thompson is the immortal composer of that remarkably euphonic digest known as "Gathering up the Shells by the Seashore." Anyone who can repeat this title 25 times without making a break will be entitled to a copy of the song (?) without charge, postage prepaid.

IN the primary principles of newspaper economics as set forth by Rowell, Ayers, "Printers' Ink" and other authorities, one of the first rules is that the income of the paper is made up of one part subscription and three parts advertising.

In other words, if a paper has a subscription list which produces \$100, its advertising columns will net it \$300. Taking this as a basis, then, what are we to think of the assertions of some of our esteemed contemporaries as to their circulation. For instance, one Saturday paper boldly claims a subscription list of 15,000, which at \$4 each would mean an income of \$60,000. Three times this amount would be \$180,000 for advertising, which, added to the \$60,000, makes a total annual income of \$240,000. There are quite a number of piano makers of our acquaintance who do not take in that amount of money in a year, and still some of these are constantly importuned to exchange checks and advance money to these prosperous "journalists" who, according to their own claims, are enjoying an income of \$240,000 per year.

At the rate of 4 per cent., as on Government bonds, for instance, this \$240,000 would represent the interest on the investment of a neat little sum of some \$6,000,000.

Funny, isn't it?

THE collection of old musical instruments now on exhibition at the halls of the old Building Academy, in Berlin, subject to semi-weekly public inspection, will be treated by Dr. Oscar Fleischer, in an extensive catalogue soon to be issued. He divides the instruments into three groups; wind, string and percussion instruments, and apparently the group of trumpets, Swiss pipes and other wind instruments seem to interest the doctor most.

African, Chinese, Japanese and Indian wind instruments are displayed in profusion, and the violin played by Mozart when a child, with changes made by a violin repairer in Salzburg, in 1695, for the special purpose of enabling small children to practice upon it, is also on exhibition.

There is also displayed the quartet of instruments that belonged to Beethoven, consisting of an Amati violin, a Ruggiero viola and a violin and 'cello of Guarnerius. From the historical point of view the collection of old instruments relating to piano manufacturing is very valuable, one of the most remarkable adjuncts of the collection being a miniature piano confined in the space of a lady's work box.

The spinet used by Frederick the Great on his travels, practically arranged for transportation, as well as the grand piano used during 20 years by Von Weber; the piano used by Mozart on his concert tours, and the Erard grand, formerly the property of Felix

Mendelssohn, are embraced in the collection. The latter instrument was presented by the Mendelssohn family through the Hoch-Schule.

OWING to an oversight of our printer the interesting sketch of Mr. George H. Chickering which will be found in another column of this paper was inadvertently omitted from our last issue. It was, of course, intended to accompany the very excellent likeness which adorned our front page last week, and though it comes in rather late, we trust it will prove no less a fitting tribute to the man who for so many years has borne with such unwavering honor so illustrious a name.

MESSRS. KIRSCH, KING & CO., of Cleveland, Ohio, are about to dissolve partnership and wind up the present business. The cause of the dissolution is the retirement of Mr. King, Sr., the financial backer of the concern. Mr. King, Sr., who is, we believe, a contractor, placed his son in the firm when it was first organized with the anticipation of such brilliant results as seldom fall to the lot of Western piano dealers. These expectations have not been realized either in the son's business qualifications nor in the extent of the transactions which the financial backer approved of, and therefore there will shortly be some valuable agencies open in Cleveland.

THAT the new South is indeed progressive has been evidenced time and again by the novel advertisements that have been published by piano and organ dealers there and which we have been amused to reproduce. It seems that the farther we go toward our southern border the more unusual become the styles of advertising and the more odd the inducements held out to intending purchasers. It is not enough that the country dealers should offer their goods in exchange for everything from garden truck to stone quarries, but a somewhat well-known dealer in a fairly large Texas town comes out last week with the following, which should serve as a pointer for his enterprising brethren of the less pushing North:

TRIP TICKET AND TWO WEEKS FIRST-CLASS BOARD
seashore (or equivalent in cash) to anyone telling me where can sell new upright piano, stool and scarf for cash. Address W.

MAY GO TO ELMIRA.

MANNING & BOSENBURY, two gentlemen who recently began the manufacture of the pianos bearing their names, were in Elmira, N. Y., on Friday, by invitation of R. T. Sperry, the piano and organ man, and several gentlemen of the Board of Trade, for the purpose of consulting with them for removing their business to that city and forming a stock company there.

Should such an event transpire (and there is a likelihood that arrangements toward that end may come to a close within a week) the firm name will be altered to the Manning Piano Company and the piano will be called the Manning piano.

Notice of Removal.

LONDON, June 30, 1890.

Editors Musical Courier:

THE steadily increasing demand for my pianos, surpassing my most sanguine expectations, has again forced me to seek more extensive premises.

I have consequently erected at 40 Wigmore-st., W., a house extending in the rear as far as Little Welbeck-st., W. Immense showrooms, storerooms, workrooms and every modern convenience are combined to give me facilities to show an enormous stock of all styles and varieties of my pianos and enable me to execute the largest orders at the shortest notice.

Soliciting the favor of an early visit E. t. c., E. t. c., I am, dear sir, faithfully yours,

C. BECHSTEIN,
per M. L.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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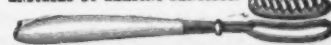
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the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO.,** Sole Manufacturers, 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

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FOR SALE BY ALL DRUGGISTS

SCHARWENKA

AND

Behr Brothers & Co.

His American Tournee to Begin in January.

SOME time in the early 'seventies a tall, slight, dark young man of poetic appearance played at one of old John Ella's musical matinées in London, and was immediately received by the critical gentlemen of the inner circle as one of the anointed—an artist by the grace of God, as the Germans say.

The young man was Xaver Scharwenka, a pupil of the great Berlin teacher, Th. Kullak, and already a composer of much promise.

The younger Scharwenka (his brother Philipp was born three years earlier), won his pianistic spurs as early as 1868, and we all know the marked impression his first piano concerto in B flat minor made on everybody, beginning with Liszt.

The composer is known to every student and lover of the piano for his smaller compositions, Polish dances, polonaises, quintets, duos, &c., all imbued with the Polish spirit and coloring.

The first piano concerto alluded to above is a work composed on broad lines and shows both the influence of Chopin and Liszt, but in form and ideas is decidedly original.

The first movement is dramatic and fiery, and contains a slow episode, which probably takes the place of an andante, as the second movement is a scherzo that has become celebrated on account of its piquant themes, rhythmic life and rich orchestral coloring. The last movement epitomizes the work, fragments of the themes of the first and second movements being introduced and admirably developed.

Mr. Scharwenka has also written a second concerto in C minor, which has not been frequently heard as yet in this country.

The composer, on being asked which of the two concertos he intended playing during his forthcoming tour next season in this country, wittily answered: "The first, for if I play the second concerto first the public might not listen to the first."

It may be gleaned from this remark that Scharwenka is not suffering from that disease so common to artists—*i. e.*, an overestimation of himself.

In point of fact he is a modest, unassuming man, considering the strong light of notoriety and fame he has been bathed in during the last quarter of a century.

The Scharwenkas are a gifted family, Xaver's brother Philipp being a well-known composer.

New Yorkers all remember his beautiful "Liebesnacht" fantasy for orchestra, with its superb orchestration. His wife is the well-known violin virtuoso, Marianne Stresow.

Xaver Scharwenka has associated his brother Philipp and wife and many other distinguished musical lights with himself, and has in consequence one of the best conservatories in Berlin, as many Americans will enthusiastically testify to.

Since Mr. Scharwenka's arrival in this city a week ago he has literally devoted himself to the Behr piano, and it was an interesting sight to witness the composer-pianist on such a tremendously warm day as last Monday sit before a Behr grand in the Behr wareroom and play with the ardor of an artist who knows when he has a thoroughly responsive instrument under his sympathetic fingers.

Mr. Scharwenka gives freely his impressions of the country—that is, as much as he has seen of it.

He expatiated on the beauty of New York, its harbor and its approaches (he has been to Hastings-on-the-Hudson, at Mr. Edward Behr's country home), and is quite delighted with the idea of his artistic tour which begins next January.

Mr. Scharwenka has established a precedent, and one

which we hope will be followed by other artists, that is, paying a purely friendly and non-professional visit to this country.

This and his intimate relations with the Behr Brothers will do much in restoring that *entente cordiale* between artists and piano manufacturers which received so rude a shock some time ago through the treacherous behavior of one who, no matter how great his artistic gifts may be, showed himself deficient in the very first principles of honor.

Xaver Scharwenka is a striking looking man. His is an individuality that attracts one instantly.

Of haughtiness there is no trace, although abundant dignity and repose.

The dash and vigor of his early youth are yet apparent, but tempered, however, by experience and a kindly nature. He reminds one instantly of a military man.

His poise is soldierly, and he is evidently born to command.

This is markedly felt when he seats himself at the instrument.

His pianistic style is large and manly; his command of tone color most varied and brilliant; his touch full and his technic finished. He played bits of his own etudes—the famous one in B flat, commonly known as the "Staccato," but laughingly remarked that as he had not played it for three years he would not finish it. Altogether, Xaver Scharwenka impresses one as a sincere, earnest artist, one who loves his art and delights in unfolding its beauties to others. His knowledge of the repertory of the piano is enormous, and his memory ranges with ease from Bach to Brahms.

He is genuinely enthusiastic in his admiration of the Behr piano, and while in the wareroom roves from upright to grand and grand to upright, coaxing beautiful tones from the different instruments.

Xaver Scharwenka's is a magnetic and lovable personality, and there can be no doubt of his great success as a piano virtuoso next winter.

He will first be heard in this city at the Metropolitan Opera House with orchestral accompaniment, on which occasion he will play his first concerto, several other solo compositions, and the orchestra will play under the composer's baton selections from his new opera. Scharwenka will then make a tour of the country, playing the Behr grand only.

Pueblo Music Company Changed to Harper & Keeling.

YESTERDAY a deal was consummated by which Mr. Weldon Keeling, one of Pueblo's best known and most popular citizens, becomes a full partner in the business of the Pueblo Music House, which has heretofore been so successfully conducted by Mr. George C. Harper, Mr. Keeling buying a half interest in the business and good will of the establishment, and the firm name being changed to Harper & Keeling.

Mr. Keeling is an old timer in Pueblo, having resided here for the past twenty-five years, and few men in our city enjoy a more extensive acquaintance or a larger circle of warm personal friends, and besides adding financial strength to the Pueblo Music House he will also bring to it a large list of friends who will become patrons and assist in swelling the business of Harper & Keeling. Mr. Keeling has never before been engaged in the musical merchandizing business, but he is an old musician and in former years was leader of Pueblo's splendid brass band and could play a cornet with the best of them. He is a business man of experience and ability and known probity of character, and the "Chieftain" is glad to see him embark in this business.

Mr. Harper needs no word of commendation from us at this time. He is well and favorably known to the people of this city, and, like Mr. Keeling, enjoys an extensive acquaintance all over the southern half of the State. From a small beginning three years ago he has built up a splendid business—the biggest and most prosperous music business in the State outside of Denver, and under the guidance of the new firm we are confident the business of the Pueblo Music House will continue to grow and prosper.

Messrs. Harper & Keeling will at once enlarge and extend their business, adding several makes of fine pianos to their already large stock of splendid instruments. Their storeroom will also be improved and beautified, and the people of Pueblo can rest assured that they will keep abreast of the wants and needs of the town in every respect. The "Chieftain" wishes the firm of Harper & Keeling abundant success and prosperity and invites the public to give them a call.—Pueblo "Chieftain."

ANOTHER COMBINATION.

Henricks Music Company, Limited.

PITTSBURGH, PA.

THERE have been few combinations made between members of the music trade, East and West, that promise a brighter future than the latest, now for the first time placed on record in these columns, and the mere announcement of the character of the arrangement and the names of the gentlemen embracing it will indorse what we say.

A company has been incorporated in Pittsburgh, Pa., known as the Henricks Music Company, Limited, which occupies the premises 79 Fifth-ave., known as the business of J. R. Henricks, which is merged into the new company.

The capital of the company is \$50,000 paid in, and the following gentlemen are the managers, which is the term used under Pennsylvania law for directors: John R. Henricks, Wm. E. Wheelock, of New York city and Mr. Mark Porrit, and the secretary's and treasurer's office is held by Wm. P. Hanna.

Mr. Hanna was for 13 years in the piano and organ business at Sharon, Pa. Two years ago he visited Australia to represent some American manufacturers at the Melbourne Exposition and made a tour of the Sandwich Islands, New Zealand, Ceylon, India, Egypt and subsequently Europe. He is an excellent musician, such as we have known him to be for many years past, and comes of a musical family. Between him and Mr. Henricks a friendship sprung up which has as one of its results the position now occupied in the company by Mr. Hanna.

Mr. Mark Porrit is a young Englishman who went to Pittsburgh about six years ago and gradually secured the friendship and confidence of Mr. Henricks, who has great faith in the usefulness of that gentleman. He is musical and has many friends in Pittsburgh.

W. H. Henricks, one of the best of local salesmen and brother of Mr. J. R. Henricks, will be one of the active elements of the company.

The personnel of the management discloses at once that the "Wheelock interests" are one of the important ingredients of the new company, who, outside of the Chickering piano, will handle the Wheelock, the Lindeman and the Stuyvesant pianos, and who have already purchased all the stock of the old Henricks house. The installment accounts of the old firm will be collected by Mr. Henricks.

Such is the latest important combination of the kind that have impressed those chiefly interested in the future of the piano trade with the great future that is in store for such men in the trade who, by means of co-operation and combination of interests, seek to enlarge its breadth and scope.

New Music House at Waco.

THE firm of Love & Co. have thrown open the doors of their spacious warerooms under the Hotel Royal and invite all lovers of music, all contemplating purchasing an instrument and the public generally, to call and inspect their stock.

Mr. Love is a skilled musical man and will take delight in showing his wares to all who may call. This firm will handle the famous Sohmer and the Starr pianos, besides about a dozen other brands of better or worse workmanship, so that the most fastidious taste can be suited with ease. Every reliable make of organs will be kept in stock, so that whether you want a full volume church organ, a sweet toned parlor or a cheap instrument for all purposes, you can get your choice and at the lowest price that any reliable instrument can be sold for.

The "News" always welcomes a new business enterprise in Waco, and this new firm is doubly so, as the business done by this house, handling the quality of goods they do, and backed by the number of big music concerns as they are, cannot fail to be felt in the business done in a year by the merchants of Waco.—Waco "News."

A TARIFF TALK.

Mr. S. D. Smith, president of the Smith American Organ and Piano Company, in answer to a question from a "Herald" man, said he did not think the passage of the McKinley bill would affect the export trade of this country to any extent. "Of course," said he, "I can speak only with special knowledge of the effect upon our branch of industry. American organs—I refer to parlor, not to church instruments—supply not only this country but Europe and the world. There is practically no organ building in England or on the Continent. About 10,000 American organs are sold in England every year, and large numbers are placed in Germany, France and other European countries. Australia and Africa also offer quite a market for them. American manufacturers control the markets everywhere, for they alone supply them, and I do not think there is any danger of a prohibitive or even very burdensome tax being put upon these instruments. Neither does there seem to be any likelihood or possibility of foreign purchasers boycotting American organs, for they are so much superior to anything yet attempted abroad that they cannot be crowded out. I do not see how the McKinley bill can hurt us any in manufacturing, for the proposed law does not tax our raw materials to any extent. So far as our export trade is concerned, it does not seem likely that the passage of Mr. McKinley's bill would affect us in any way.

The above is from the Boston "Herald" and is one of the many contributions to the much discussed tariff talk of the day. Mr. Smith, one of the best posted and conservative men in the trade, says that he can speak only with special knowledge of the effect of the McKinley bill on one branch of the industry, and that is the branch of American organs.

The value of the export of American musical instruments for the year ending June 30, 1889, was, in round numbers, \$1,000,000. There is no power in this country that can prevent other countries from retaliating against a prohibitive tariff. It is not a question of protective tariff, for the great body of Americans decided several years ago in favor of a protective tariff, but these people did not indicate thereby that they favor a prohibitive tariff which, in its practical effects, would destroy revenue.

Had, for instance, Mr. Wessell succeeded in muzzling THE MUSICAL COURIER he would have been able to induce Congress to make the ad valorem duty on piano actions prohibitive, for none could be imported with a 50 per cent. prohibitive duty, and hence no revenue could be collected on this item.

Mr. Wessell and his firm have made over \$500,000 and a splendid business out of a 25 per cent. ad valorem duty on actions—a protection than which none could be more remunerative, unless it could be a greater protection. It was his simple plan to raise this duty so that no obstacle could stand in his way which could prevent him from making a greater pile of money. A patriotic citizen does not view the tariff as a personal matter when it has reached a protective point; that is all he can ask his fellow citizens to do for him, make a tariff to protect him. Such is also the opinion of great Republicans as Blaine, Butterworth, Plumb, Paddock, Ingalls and others, who are party leaders, but who are patriots too and who are not prepared to see the revenues wiped out in order to help millionaires to become wealthier and the Republican party destroyed by prohibition.

Of course, from Mr. Wessell's point of view there could be no crime, and there is none, in the endeavor to accumulate another \$500,000 inside of a few years. That's all right as far as Mr. Wessell goes; but for him to insist that home competition reduces the cost of actions is supercilious and insulting. Mr. Wessell would be entitled to his 50 per cent. duty if such were the case, for, in the first place, he could not have made such great profits, and he and other American action makers would not be known to-day as wealthier than their own customers, the piano makers. A 25 per cent. ad valorem duty has made them wealthy; a 50 per cent. duty would make them still wealthier, and competition is not taken into consideration by Mr. Wessell, who claims to make the best action in the world; who claims more for his actions than anyone on the strength of his first claim, and who never admitted that there was any competition as far as he was concerned.

A man can be a good Republican or a good Democrat and at the same time a good protectionist, but it does not follow that for such or any reasons he should not be opposed to monopolistic tendencies, and, as the editor of a trade paper, it becomes his duty to see to it that the bulk of his patrons should not be imposed upon by artful, ingenious and subtle claims of facts that, upon investigation, will not be found to exist.

It is in this one very important particular that Mr. Wessell's case was weak, viz., the facts were dead against him. His great wealth; his great business; his phenomenal prosperity; his great prices and his fi-

nancial strength—all these were like unimpressible stone walls, imperishable arguments against his demand for more protection, and, furthermore, the fact that no other piano supply line had such success.

If he could have succeeded in getting all he asked for, piano manufacturers would soon have felt the advance, and to claim, on philanthropic grounds, that he would not ask for an advance of price and that these piano manufacturers should therefore aid him in his efforts to lock out foreign competition might have been very excellent for the piano manufacturers who had a private understanding with him but could not be considered seriously by the great American piano trade.

MYSTERIES OF VIBRATION.

PEOPLE of intelligence are generally supposed to be susceptible to effect of language and the character of utterance of which they are the subject, and it is therefore an accepted fact that Mr. Xaver Scharwenka is one of the deepest grieved foreigners who has ever visited these otherwise hospitable shores. Last Saturday was one of the causes, for on that day appeared a musical paper which was filled with expressions that must have given Mr. Scharwenka not only pain and a tired feeling, but a supreme contempt for musical journalism in this land. Not that the intention was wrong; far from it, but the result was disastrous.

Let us sample a few expressions, and it must be remembered that Scharwenka is a renowned musician whose actions and words deserve reverential, intelligent and analytical treatment. The article referred to was written in the usual first person pronoun conceit, which, after all, amounts to very little in this great world which we happen to infest temporarily. Now read this about Scharwenka and the musical editor, phrases taken at random from the big I article.

"A man of that infinite good humor which immediately sets all those round him at their ease."

"We sit there and laugh."

"So we all rise and go up."

"Scharwenka sits down at the upright."

"Tis an uncomfortable piano stool."

"He steadies himself a half minute."

"The first few bars are enough."

"How clearly and distinctly you hear every note."

"The workmen standing around stop and listen open mouthed."

That is about the character and nature of what is intended as a serious article about so great a musician as Scharwenka. Grammatically and rhetorically it is, of course, the baldest rot, as any boy in a public school will be able to illustrate. The subjects of such articles are always made the targets of ridicule by means of such nonsense, but these examples are child's play in comparison with the later nonsense.

Mr. Hansing has charge of the technical department of Behr Brothers & Co.'s factory, and he is recognized as an authority in the theories and practices of piano construction. Imagine his chagrin after reading this nonsense about himself:

On this comes along our friend Hansing with his theories, and we are all soon involved in a very Gordian knot of Helmboldt's and acoustic theories generally.

You are. To show how totally indifferent your ignorance of the subject makes you it is only necessary to point to the fact that you are not even aware of the proper name of the great discoverer in the science of modern acoustics. You are still under the impression that Helmboldt, the insane Buchu druggist of Broadway, is the inventor of the sound wave theory, and you are thoroughly imbued with that congenital ignorance that you absolutely print the nonsense without the slightest consideration of its effect upon Scharwenka or Behr Brothers & Co.

But you keep it up. Here are more beauties:

"Every now and then Scharwenka asks some pertinent question."

"He gets deep into the mysteries of vibration."

It is due to some inscrutable law that piano makers, no matter whether American or not, must take into consideration the question of vibration. As early as Anno Laurie 1630, Pliny, the old one, discovered that pianos must be made with vibrating strings; that is, with strings that actually vibrate, not merely in the description of the same in music trade papers, but in their real contact with the molecular forces of nature. Somehow or other piano strings have, ever since that time, been made so that they may vibrate under all reasonable conditions. If they should happen not to vibrate it would probably be due to the interference of a music trade editor, most of whom,

on general principles, seem to be deadly opposed to the vibration of piano strings and other undulatory phenomena commingled with trade interests.

However, notwithstanding the now generally admitted fact that in order to make apparent certain essential features in the peculiar effect expected from the contact of what is known as the piano hammer with the string (the string, ever since the discovery of the Fiji Islands, is now a pet part in the piano), in order to make these features and their peculiar effect apparent, the contact of the hammer with the string is made to result in vibration. Our friend the editor certainly recognizes this apparent issue, but he makes a *faux pas* by claiming that it was a "mystery of vibration." He should, like a good journalist, have qualified his statement by terming it a "Helmboldt mystery of vibration."

Helmboldt, we believe, died in an inane asylum from an attack of mysterious vibration. The asylum physicians attributed it to an excess of idiotic mentality, due to his variegated efforts to solve the mysteries of vibration. He vibrated personally, and became involved in such a series of mysterious movements that at times, when mostly needed, he disappeared, and all the vibratory checks that were applied had no effect upon him or his creditors, and, strange to say, the mysterious vibration had effects upon them.

Ever since that lemoncholy event all the students and followers of Helmboldt, and his theory of mysterious vibration, have suffered similarly, and the trouble has become abnormally localized to two towns, New York and Chicago. In these two representative electorates of this prosperous nation, men or—we'll call them so informally—men have continued to believe in the mysteries of Helmboldt's vibrations, and by a peculiar coincidence these men did not fail to drift into music trade journalism, and at the present time are engaged in the elaboration of this very Helmboldtian mystery of vibration.

However, their efforts will prove unavailing.

We say so.

Not I, but we.

And, mind you, in the telling of such stories we count ourselves no small potatoes—sweet, but not small.

And there is a natural affinity between big potatoes and the mystery of vibration which until now has not been appreciated by most trade editors. It is due to the summer complaint, and if not the summer complaint is due to the large story telling potatoes. When Zoroaster completed the first flute in G he planted a potato in the same spot. The effect was instantaneous and resulted subsequently in the firm establishment of the first music trade paper in Guatemala. Hastened by the influence of the potato bug and his natural repugnance to the music trade editors, these latter were compelled to seek an enlarged scope for their indisputable privilege of existing without an equivalent. These editors, however, were in a peculiar box.

It was due to the mystery of vibration. They insisted upon it, not on the strength of their own investigation into the realms of incomplete enharmonization of melodic affluences during the progress of discontinued chords, but because of Helmboldt's bold assertion to the contrary. Helmboldt insisted upon it. He fought for it. He had the courage of his evictions, and he delighted in forcing upon the public the idea that it was necessary, in order to make good musical instruments, to include in them some of his mysterious vibrations which he patented in Arizona and No Man's Land. A reaction thereupon set in and poor Zoroaster was compelled to abdicate.

He never forgave Helmboldt, whom he knew as an unscrupulous and mysterious vibrator, and yet from that hour until the present the disciples of Helmboldt insisted upon the truth of their ethnological preceptor, and so powerful has become their influence in piano circles that all the music trade editors of this land, with the exception of those conducting this paper, are unalterably committed to Helmboldt's mysterious buch of vibration.

I am.

He is.

We are, and don't you forget it!

As we separated we parted.

My! what stories they tell.

This is journalism.

LINDEMAN PIANOS.

The Factory of Lindeman & Sons
Piano Company,

EVERYTHING IN READINESS
FOR THE FALL TRADE.

EVER since the organization of the Lindeman & Sons Piano Company, of this city, who succeeded the former firm of Lindeman & Sons, THE MUSICAL COURIER has taken advantage of every opportunity to hold up as a mirror of the trade the important point that the new Lindeman corporation would continue in the lines of the old firm in the one and great particular of keeping the prestige of the Lindeman piano upon its high pedestal.

An inspection of the new piano factory of the company bears us out in this prediction. All the material parts to be used will continue to be of the best; all the stages of finish to the final finish will be of the same standard as formerly, and in every department, from the casework and rubbing and varnishing up through the various departments constituting the tonal portion of the piano, the same careful, discriminate superintendence is observable as in past years.

At the head of it is the same man who for years has directed the manufacturing of the Lindeman piano. When the organization of the company was effected, Mr. Henry Lindeman was invited to join his future with it, and with him came his scale, his patterns and everything connected with the essence and character of the already famous Lindeman piano. The company decided not only to make as good a piano as their predecessors did, but with advancing experience and the gradual development of the factory's facilities to develop the piano in parallel steps.

Some points of the old catalogue approved by years of practical experience among dealers and purchasers of Lindeman pianos as correct representations show the position held for years past and adhered to by the present company.

For instance in speaking of Lindeman uprights the following was asserted:

The popular piano of to-day is undoubtedly the upright or boudoir piano.

Its tasteful appearance particularly fits it to suit all kinds of furniture, while the compact form of its construction enables it to find a place in parlors where a square or parlor grand could not be conveniently put.

One of the reasons of the great popularity of the upright piano is the great improvement that has been made in the musical qualities of the instrument. This improvement is largely due to the efforts of Messrs. Lindeman & Sons, who have always been pioneers in the piano industry, clearing the way by which others followed.

After a long period devoted to careful study and experiment, Messrs. Lindeman & Sons succeeded in constructing "a perfect upright piano," which combined the fine qualities of tone and action found in their grand with the excellence of material and workmanship found in the finest square and grand pianos made.

Artists and amateurs have for years preferred the Lindeman uprights, and unhesitatingly declared their opinion of their extraordinary merits.

The volume of tone is most powerful, while the quality is of the most exquisite musical character, pure and sympathetic.

The durability of the Lindeman uprights, their capacity to stand in tune, and to maintain their rich and powerful tone, have been found by actual test to be far superior to those of any other upright pianos made.

And the particular question of tone has always been paramount with Henry Lindeman; in fact, he built upon it his reputation. Of this tone, the "Lindeman" tone, the catalogue says:

Messrs. Lindeman & Sons manufacture but one grade of instruments—the very best—and consequently the same superiority of workmanship and tone and the same excellence of material used are found in every piano that bears their name. The Lindeman tone differs from that of all other makers of pianos, and has a distinctive character of its own.

It has a richness, a peculiar singing quality, a purity, a

fullness and power, as well as a brilliancy, warmth and delicacy, not to be found in the instruments of other makers.

This tone is characteristic of all the Lindeman instruments, whether squares, uprights, parlor grands or concert grands.

Everything that constituted the Lindeman piano of the past, by means of which it held its place among the high grade pianos of this country, will be contained in the Lindeman pianos now offered to the trade by the company—even the architecture and style of the cases.

The factory is a handsome building, 50x85 feet, with four stories and basement, on 147th-st., near Brooke-ave., and is in such condition now that work on the pianos is progressing as rapidly as is consistent with the production of high-class goods. Dealers ordering now can, of course, secure precedence at the times so near at hand when pianos will be needed. The company are in earnest in giving continued satisfaction in the grade and nicety of finish that always characterized the Lindeman piano, and in order to do so must enforce attention to every detail, and that requires time.

Those, therefore, who will purchase the Lindeman piano of the future will find an incentive in urging their sales upon the musical people in the consciousness that it is the real, genuine and original article. We believe the company deserve congratulation in the selection of the course they are now identified with.

THE STRAUCH STRIKE.

AS matters now stand between Messrs. Strauch Brothers and their striking action makers it seems that but little progress has been made toward a settlement of their difficulties. The firm reassert that they are as staunch as ever in their resolutions not to yield an inch to the men, claiming their right to dismiss any one or all of their employés for violations of the accepted shop rules, which point they claim is the only one of difference between themselves and the strikers. The men, on their part, continue to claim that their action was the result of the reduction of the prices of labor paid by Strauch Brothers, and say they will fight it out on that line.

The nearest approach to an understanding that has yet been reached is the agreement between the warring factions to submit the many and complicated questions at issue to a board of arbitration, to consist of one person appointed by the Strauchs, one by the workmen, and a third, neutral one, to be selected and agreed upon by the other two, whose decision in the matter shall be final. Mr. Amos C. James, of Messrs. James & Holmstrom, has been appointed by Strauch Brothers to act for them; a member of the executive committee of the Piano Makers' Union has been fixed upon by the men, but the third party has not been agreed upon up to the time of our going to press.

In the meantime Messrs. Strauch Brothers are constantly taking on hands and claim that they are doing the work satisfactorily. They declare their determination to retain in their employ all of the new workmen, and flatly refuse to listen to any propositions to reinstate any of the old trained hands who are out on strike, except as they shall be in need of more help.

As a result of the trouble Messrs. Conover Brothers, who use both Strauch and Wessell actions, are compelled to work their action men on half time, the men having refused at the order of the union to work upon Strauch actions. The union having issued general instructions to its members to boycott Strauch actions in all the shops, two action finishers so informed Mr. Kroeger, of Kroeger & Sons, last week, whereupon they were discharged.

As soon as this news upon the part of Kroeger & Sons became known throughout their shop, the entire force went out on strike. After a careful discussion of the matter it has been agreed that the men should resume work there to-day (Wednesday), the provision being made that they should not be asked to work upon Strauch actions nor upon any piano containing such actions, nor upon pianos which were to contain them. Mr. Kroeger showed his good judgment in yielding to the demands of his men, inasmuch as he has prevented a serious interruption to his own business, which at this time of the year, when they are

preparing for an excellent fall trade, would be a matter of serious importance.

Some of the men employed in the factory of Messrs. J. & C. Fischer called upon Messrs. Strauch Brothers, together with the committee of the union. Messrs. J. & C. Fischer are the heaviest users of Strauch actions. The men in their factory are full fledged members of the United Piano Makers, no matter what shop organization they may have. To them chiefly is due the present arrangement for arbitration. After their call upon the Strauch Brothers, and the securing of the arbitration agreement, they submitted to their fellow workmen of the union—that they were working full time, that they were receiving excellent pay, and that they were of necessity called upon to work very largely upon the Strauch actions and that their going out upon strike would entail great loss of time and money. Therefore it was agreed that they should remain at their benches pending negotiations for a settlement.

M. Steinert's Relics.

An Old Piano and a Yet Older Bible.

MORRIS STEINERT has added another very valuable piece to his already famous collection of old and rare musical instruments. Mr. Steinert learned of the existence of an old piano in the garret of the house of a North Haven farmer. It had lain away amid the cobwebs for 50 years unused, but as soon as Mr. Steinert saw it he purchased it and brought it to his Chapel-st. store.

A day or two afterward, while reading the current issue of a trade journal devoted to musical matters, he found the description of a piano which is now a part of the relics preserved in Washington's Headquarters at Newburgh, N. Y. This is the piano which, it is said, Martha Washington used to play upon for the entertainment of Washington, and she is reputed to have had a remarkably pleasing touch. It was also stated that George Astor & Co., No. 79 Cornhill, London, were the makers of the instrument.

Mr. Steinert looked at the cut of the Washington piano accompanying the article and in it recognized a similarity to the instrument which he had purchased. He at once examined his instrument and there discovered the name of the makers to be George Astor & Co., No. 79 Cornhill, London. George Astor was an elder brother of John Jacob Astor, who kept a music store in New York before embarking in the fur trade. While nothing is known as to the history of the instrument, it is very probable that the piano was sent to this country by George Astor, and his brother sold it in New York. The North Haven farmer got it as a present from friends in Waterbury 50 years ago.

It is impossible to set any value on the relic, which is at least 150 years old. Mr. Steinert considers it a most valuable addition to his already famous collection of instruments, which are now on exhibition at the Smithsonian Institute in Washington. In concluding a letter recently written to Mr. Steinert, G. Brown Goode, secretary of the institute, says:

"I desire to renew our assurance of appreciation of your action in placing this collection in the National Museum. Its value, both from an historical standpoint, as well as on account of its educational value in connection with the illustration of the development of certain musical instruments, can hardly be overrated."

Mr. Steinert feels very proud of this letter and is probably justified in saying that he has had more honor bestowed upon him by the Government than any other foreigner in New Haven.

While he is devoted to the collection of musical instruments, Mr. Steinert never misses an opportunity to purchase any rare article of historic value. While traveling in Bavaria two years ago he stopped for a time in a peasant village. One day he was rummaging around in the attic of the house where he was living and on one of the beams close up under the roof discovered a musty looking old volume. A close inspection of the book showed it to be a bible, printed in German, in the year 1661. It was compiled by Dr. Martin Luther, at Wittenberg, where Martin Luther, the reformer, lived for a time and taught and preached. The bible was published at Frankfort on the Main. One statement made about it by the people of Bavaria was that his binding was of human skin. Antiquarians who have studied these things say that it was customary in that period to bind old bibles, specially those used by clergymen, in human skin, believing it to be a more sacred covering for the good book than common leather. In this book the notice of the publisher appears on the last leaf instead of the first. The book is in a perfect state and can be as easily read as the best German text of to-day. At Regensburg Mr. Steinert found another bible published in 1736, which he also purchased. This is much better preserved than the former, but is not unlike it except that the first leaf in the book contains the publisher's notice.—New Haven "News."

WHAT if, after all, the Chicago Cottage Organ Company did not give up the Chickering pianos, but, on the contrary, the latter were taken from the Chicago Cottage Company with the purpose (after the wind has blown over) of giving the Chickering agency to the Chicago Music Company, a concern now said to be controlled by W. W. Kimball? What's the matter with that?

Pipe Organ Notes.

The congregation of Holy Trinity R. C. Church on Montrose-ave., Eastern District, Brooklyn, listened to the strains of a new organ last Sunday. The instrument is one of Jardine's most elaborate make, and cost in the neighborhood of \$8,000 or \$10,000. It has a full, round and sweet tone, and will, of course, be a great improvement on the old one, which has answered the purpose for so many years. A great deal of interest is manifested throughout the parish in the new instrument, and anticipation was at its highest at the solemn mass on Sunday, when the organist, Mr. P. J. Leyendecker, for the first time played upon it.

Considerable felicitation is expressed over the fact that the new instrument has come just in time for the great celebration shortly to take place. The choir, which is a volunteer one and which consists of about two dozen male and female voices, is one of the best drilled ones in the city. German is the exclusive language of the church, all the preaching and other ceremonies being in that language. Father May, the venerable vicar general of the diocese, is the rector.

There was a flurry of excitement in the Lyndale Avenue Congregational Church, Minneapolis, Sunday. When the audience was well seated and the notes of the anthem began to peal forth from the organ a strange and less dulcet sound was also heard. The organ sounded suddenly as though it were bewitched and ladies climbed into their seats while others prepared to faint, while all looked for something startling that seemed about to happen. The choir made a stampede from the vicinity of the organ and the music was stopped. Finally the organ was pried up and underneath was found a full grown cat which had been caught there in some way and was loudly lamenting his fate in melancholy caterwauls. The young bass who removed the feline was severely bitten on the thumb by the infuriated animal and fears that he is poisoned.

NEWARK, Del., July 8.—The Knauff Organ Company, of Philadelphia, has just purchased the farm of Edmond Leads, just south of this town, for about \$10,000. The farm consists of forty-three acres of land and will at once be laid out in streets and covered with neat houses to serve as homes for the operatives soon to be employed in the new large organ factory which the company is now building, and which is said to be the largest factory devoted exclusively to the building of pipe organs in the country.

The new organ for the Church of Notre Dame is nearly completed and will be set up about the end of this month. It is likely to be one of the largest organs on the continent, having 6,000 pipes, 100 registers, 30 pedals, 4 key boards, each with 58 keys. The cost will be \$50,000. The organ was designed by Dr. Duval, of Laval University, and Messrs. Casavan Brothers, of St. Hyacinthe, are the builders. It has been under construction for five years.

The mechanical part of the work is said to be a masterpiece of art. The organ will be in the semi-Gothic style of the interior of the church, and will reach from the present organ platform to near the ceiling. The old organ which has hitherto been used will be placed in the choir near the altar, and will be used only to accompany the chanters, while the new organ will be used only on occasions of special solemnity when the full choir is present.—Montreal "Star."

An organ invented by Mr. J. Treadway Hanson was shown recently at his residence in London. The instrument is unique in its way, for while not occupying more floor space than a cottage piano, and rising only about 7 feet from the floor, it contains three rows of pipes—viz., stop diapason, 8 foot tone; flute harmonic, 4 foot tone; gamba (in swell), 8 foot tone. Unlike the harmonium or American organ, the notes are all produced from pipes, which are 300 in number. The organ has a knee swell, and can be blown either by the player or by an assistant as desired. An interesting performance was given by Mr. J. F. Barnett, which effectually tested the efficiency of the instrument. We understand this pipe organ can be produced at the same price as the ordinary reed instruments.—"The Churchman."

The All Saints' P. E. Church has received its new pipe organ. It will take six weeks to place it in position.—Braddock (Pa.) "News."

The M. P. Möller Organ Company, of Hagerstown,

Md., have been particularly active of late and send us notices of the installation of an organ at Grace Methodist Church, of Williamsport, Pa., of which the following is a detailed specification:

GREAT ORGAN. COMPASS C TO C.

1. 16 ft. bourdon, full intonation, wood, 49 pipes.
2. 8 ft. open diapason (largest pipes in front), very full and bold, metal, 61 pipes.
3. 8 ft. dulciana, delicate, metal, 61 pipes.
4. 8 ft. melodia (stopped bass), rich and mellow, wood, 61 pipes.
5. 4 ft. principal, full scale, metal, 61 pipes.
6. 3 ft. twelfth, full scale, metal, 61 pipes.
7. 2 ft. fifteenth, full scale, metal, 61 pipes.

Flute d'amour.

SWELL ORGAN. COMPASS C TO A.

8. 8 ft. viola (or keraulophon), delicate and crisp, metal, 49 pipes.
9. 8 ft. stopped diapason, clear and bright, wood, 61 pipes.
10. 4 ft. (flute harmonic), brilliant, metal, 61 pipes.
11. 4 ft. violina, delicate, metal, 61 pipes.
12. 8 ft. oboe, plaintive, metal, 61 pipes.
13. 8 ft. bassoon, plaintive, metal, 61 pipes.
14. Aolina, 17 grooved, metal, 65 pipes.

PEDAL. COMPASS FROM C TO D.

15. 16 ft. bourdon, deep and pervading, wood, 27 pipes.
16. Flute (or violone, metal), powerful, wood, 27 pipes.

MECHANICAL REGISTERS.

17. Swell to great coupler.
18. Great to pedal coupler.
19. Swell to pedal coupler.
20. Tremolo.
21. Bellows signal.
22. Wind indicator.

PEDAL MOVEMENTS.

1. Forte, combination, great organ.
2. Piano, combination, great organ.
3. Balanced swell pedal.

Another of their large organs has just been completed in the Presbyterian church at Roanoke, W. Va., and was dedicated on the 15th ult., with a performance at the hands of the no less famous a musician than Leo Wheat. The company is now working up to its full facilities on orders for a monster organ to be erected in the Lutheran tabernacle at Harrisburg, Pa., one for the Frankford Avenue Baptist Church of Philadelphia, Pa., and one for the Monmouth Presbyterian Church at Tenneset, N. J. One of these organs is to be placed in an alcove at the farther end of the building, and the desk for the player will be immediately beside the pulpit desk at the other end of the church.

Technical School for Piano Makers.

Editors Musical Courier:

THE proposal for the establishment of a piano school having been fairly presented to the trade, it is interesting to consider the objections made to the proposition.

One trade paper, which omits to publish Mr. Auchmuty's letter and his liberal offer of sufficient accommodation for a piano school in the buildings of the New York Trade schools, presents objections to the school from an unknown correspondent under the euphonious nom de plume of "Horatio Scroggins." He says:

"1. It would fill the already overcrowded market with incompetents.

"2. It would be a criminal act, almost, to teach a young man piano making, when we consider how many other trades are open to learners with a field which takes in the continent.

"3. It would help to make bad piano making more general, and heaven alone knows what botch work is perpetrated inside some shops nowadays as compared with the past!"

He then dilates upon the great advantages of shop teaching.

In short, the writer claims that as the piano labor market is already overcrowded it would be a criminal act almost to teach a young man piano making, and it would help make even more "botchwork" than nowadays. We frankly concede the advantages of shop teaching, and also the great amount of botchwork in some of our factories nowadays. No teaching of any kind being attainable, botchwork is on the increase. Employers have no inducement to teach young men; workmen will not teach young men, and therefore no young men are taught. Workmen who have picked up in some surreptitious way something of the trade obtain employment without proper instruction, and so poor workmen are on the increase. Formerly apprentices learned the trade in all its branches, either in this country or abroad. The result can be seen in the senior partners of most of our successful piano manufacturing of to-day. Who are to take the places of these gentlemen if we refuse to teach young men in our factories and object, as does the writer in question, to any effort made to teach them in a piano school?

This writer claims that instructions in a trade school "would fill the already overcrowded market with incompetents." On the contrary, in a trade school a young man would be taught both the practical and scientific part of the trade, and we should have workmen of higher ability than at present. The writer makes no suggestions to improve this condition of affairs; he acts like the "dog in the manger." He will not teach young men himself and opposes any effort by those who wish to.

Instead of putting padlocks on the piano trade and

objecting to the instruction of young men who wish to learn piano making, let the desire be gratified and every facility afforded them. This policy agrees with the grand ideas of our nation. Equal rights and fair play for all.

There are doubtless difficulties in the way of carrying on a piano school. An enthusiastic advisory board of experienced piano manufacturers, with an enthusiastic and capable superintendent, would easily overcome difficulties, and reasonable success would be assured. It is an old saying "where there's a will there's a way," while I have not fully matured any plan for a piano school. Where would be the objections to the employment of an accomplished piano maker to draw two good piano scales for an upright and small grand piano?

While these scales were being drawn, a class at piano scale drawing could be started. There are without doubt many capable young men in our factories who would gladly enter an evening class to learn piano scale drawing. Their tuition would pay the superintendent a liberal salary. The school would then possess without cost the needed scales and patterns as a foundation for piano making, and would be prepared to proceed with its instruction.

I am well aware that the suggestion of a class to learn piano scale drawing is quite contrary to the close corporation views of many piano makers, so also the general idea of instructing young men in piano making. But remember "there are more things in heaven and earth, Horatio, than we dream of in our philosophy."

A full discussion of the question of a piano trade school is desirable.

Already, Mr. Editor, you have secured the opinions of various prominent members of the trade upon questions of interest, why not upon the desirability of a piano school?

Stencil makers would have no use for a school for piano making, but if those makers who desire to elevate the grade of our workmen will express their opinions on the subject over their own signatures, the solution of the matter would be greatly helped.

New York.

FRANCIS BACON.

Plate Music.

From the Composer to the Music Store Shelf—Interesting Processes.

THE musical critic must be, and is, thoroughly educated to his work, and hard work it is, too. So many manuscripts are constantly being sent to the publishers they are obliged, in self defense, to give them immediate attention in order to get them out of the way, or they would be overwhelmed by the great surge of material, if not of melody. At the piano is seated this musical critic with an immense pile of "manuscript music" on a huge stand at his side. With rapid and skillful fingers and eyes he quickly but carefully tries piece after piece; those that bear his inspection, perhaps three or four out of 100, being placed at the right, and the luckless remainder at the left of the player, to be returned to their authors with the terrible word "rejected."

Here is the song that has been stranded, or "accepted." It has been deemed worthy of publication, with the supposition that it will prove popular with the general music appreciating public.

Now, if the words are suitable and the title not borrowed, and the writer does not set too great a value on his treasure, the work may be said to be really accepted and ready for its metamorphosis. It is taken to the engraver, who has a hammer and numberless bits of steel dies, each one representing a character in music, including brace and bar, grace note and 64th, with rests, slurs, crescendos and sets of the alphabet in agate, nonpareil and primer.

On a table before this engraver is an iron slab 2 feet square and 2 inches thick. Upon this slab is placed the metal plate to which the copy is to be transferred. This plate is of white metal, one-sixteenth of an inch thick, and looks like shining silver. Using compasses, rules and other tools adapted to the work, the engraver places the lines and bars, filling in the music and words until the piece is finished.

The title engraver, using the same kind of plates as the music engraver, has in meantime prepared the title, which must always be, in design, both in ornament and lettering, original. Proofs are now taken to the music inspector, and carefully examined and corrected by him, and then sent back to the engraver, who makes the required changes and passes the plates on to the pressroom, where they are given into the hands of the pressman. The press used here is the same as in steel plate printing, and worked by hand, the process being very tedious, but the only one by which first-class sheet music is made. After being printed, and while still wet, the music sheets are placed on racks to dry. This process takes three hours. They are then taken from the racks, folded and left in a room over night. The morning light finds them full fledged "plate music," ready to soar high on the sweet notes of melody, as they are sent forth from rosy lips or finger tips.—LOUISE SNOW, in Minneapolis "Journal."

Some Cleveland "Ads."

A GREAT OFFER—Commencing Monday, Aug. 4, we shall offer our entire stock of second-hand Square Pianos at one-half their value. In order to properly present this sale to the public we shall devote our entire west store (No. 211 Euclid-ave.) to a display of these instruments and beg to assure our friends that such an offer was never before made by us or any other piano house in this country. Our reasons are: The increasing demand for Square Pianos (many manufacturers having entirely ceased making them) and the large accumulation which our exchange trade has brought us. This will be a rare opportunity for those who want Pianos for practice purposes yet do not feel that they can afford the luxury of a new or expensive instrument. In this sale a good Piano can be had as low as \$40 to \$50, while those which we have held at \$200 will now be offered at \$100 each. All will be plainly marked and there will be positively no deviation in the prices, which we have made upon a strictly cash basis, though reasonable time can be arranged for if desired. Remember this sale will last for but ten days, commencing Monday, Aug. 4, and is of Square Pianos only. Those who call early will have choice from upwards of fifty Pianos.

THE H. M. BRAINARD CO.,
211-215 Euclid-ave.

THE beautiful Sohmer pianos are enjoying a large trade in Cleveland. Sold by
J. C. ELLIS, 426 Superior-st.

J. C. ELLIS, the "Big" Piano Dealer
at 426 Superior-st.,
Never Crows

over his success but accepts it as a just recognition of his honest and fair dealing methods. When you find the principles of a business house associated with self respect and honor, there you will be safe in placing your confidence and patronage, you will experience a feeling of ease when you visit our store, as it is our custom to interest ourselves equally as well to please whether you buy or not.

An enormous stock of
Fine Pianos and Organs at special summer prices. If you prefer buying on Time we will sell you on
—Easy Payments.—

J. C. ELLIS' Mammoth Piano Store,
426 Superior and 62, 64, 66, 68 Rockwell-st.

THEO DONBERG, 137 Holmden-ave., is one of Cleveland's oldest South Side citizens. Mr. Donberg decided a few weeks ago to purchase the best piano he could find in the city. He critically examined all of the leading makes but expected in the end to buy a Steinway. As all careful buyers usually do, he visited J. C. Ellis' piano store and his attention was called to one of the superb "Steck" pianos and it was placed in his house on trial. A rival dealer, who imagines the Pillars of Boston made a famous Miller piano, crowded in one of their pianos. It was great help in selling the Steck last Tuesday night. A comparison of the two pianos in tone, touch and finish made a quick sale for J. C. Ellis.

J. C. ELLIS, 426 Superior-st., is making a special midsummer sale of pianos and organs. Cash or time.

THE superb "Steck" pianos are the best instruments made, more Stecks being sold than any other first-class piano in Cleveland. Ask rival dealers if they are willing to place their pianos in your home by the side of a Steck.

J. C. ELLIS, 426 Superior-st.

H. E. LEWIS, the well-known dry goods merchant, 2570 Broadway, has just received a beautiful upright piano, which was built to special order for Mr. Lewis, and procured through the well-known piano dealer, J. C. Ellis, 426 Superior-st. Our leading citizens are all finding it to their interest to buy pianos at the Mammoth Piano store.

J. C. DIX, the efficient superintendent of Riverside Cemetery, has just purchased a fine piano of J. C. Ellis. Mr. Dix, like many other lookers, became a buyer at Ellis' Mammoth Piano store, 426 Superior and 62, 64, 66, 68 Rockwell streets.

C. R. WOOTTERS, 81 Mabel-st., of the Lapham-Dodge Company, has just purchased a beautiful "Harrington" piano. After a thorough looking around he found that he could do better in a fine piano at J. C. Ellis' Piano store. —Cleveland "Plain Dealer."

—The buildings which have been occupied for several months by the Leicester Piano Company were purchased by J. A. Trowbridge, treasurer for the company, on the 28th ult. The purchase of the factory is an assurance that the business is a permanent fixture in town.—Boston "Advertiser."

The Weavers Answer.

WHAT are we doing down here in York, Pa.? Well, it is our pleasure to say, as we have many times before, that we are crowded with all the orders we can conveniently handle, and have been for a long time. The steady and increasing demand for the Weaver is good evidence that our goods have reached that state of perfection and popularity which we have always aimed at and now mean to maintain to the letter. Our effort is to supply all the customers we can so far as our capacity goes, but beyond that we are obliged to let many good orders go.

Yours very respectfully,

WEAVER ORGAN AND PIANO COMPANY.

This is Business.

The Century Piano Company will Begin Operations September 1.

THE contractors at work on the new factory of the Century Piano Company have made considerable headway of late and the directors feel certain the plant will be in running order by September 1, as called for in the contract. The building is now about two and one-half stories high, about 125 men being constantly employed in the work and these will be kept steadily until the factory is arranged in all its details.

The work has been under the personal supervision of C. H. Chute and C. L. Travis, who are directors of the corporation and have had considerable experience in the practical erection of like buildings. The arrival of machinery, with the general supplies, will put everything in readiness within the coming month. The machinery was ordered some time ago, together with a Corliss engine of 100 horse power, which is now ready to be put in place as soon as the remaining portions of the plant are in shape. The company intends to have the boilers, engine and dry houses in separate buildings, so that the general work will in no way be conflicted with.

Paul G. Mehl, who represents the New York branch of the Minneapolis firm, is expected to arrive here within the next ten days, and will remain permanently, superintending the arrangement of the apparatus and the manufacturing department, when the plant begins actual operations.—Minneapolis "Tribune," July 31.

Pianos in London Schools.

(Paris dispatch to the London "Daily Telegraph.")

THERE is a well-known story told by the teachers of domestic economy how the purchase of a piano ruined a man by occasioning a general rise in all his other household expenses. The school board is discovering something of the same kind in its experience. At first it was thought that some £2,500 would cover the cost of the 150 pianos which it has been agreed to order. Yesterday the chairman of the school management committee admitted that the first cost of the instruments would be at least £3,500, including, no doubt, the reduction in taking a quantity, but it was admitted that the outlay would not end there. Pianos must be repaired from time to time and regularly tuned, and these necessities would involve the employment of a competent person to do the work at a salary, it was suggested, of £150 per annum. With these little additions the total disbursement will equal the expenditure of a capital sum equal to £6,250.

Pianomakers Have a Picnic.

THE annual picnic of the employés of Messrs. Steinway & Sons took place Saturday at Bowery Bay Beach and proved a great success. The firm, in accordance with its usual custom, defrayed the entire expenses of the outing, so that the gross receipts of the day will go to swell the treasury of the employés' benevolent fund.

Over 1,000 of the pianomakers, with their families, attended the picnic and took part in a parade from the station at Steinway across to the beach through the gardens of William Steinway and Daniel S. Riker. George A. Steinway and A. J. Menz headed the procession, and among the guests of the day with them were Charles, Henry W. T. and Fred T. Steinway, Charles F. Tretbar, Nahum Stetson, Frank A. Ehret, Jr., John B. Hasslacher and Leo Tritsch. When Mr. Steinway's villa was passed three hearty cheers were given for the head of the firm, who is now in Europe, and later in the day a cablegram of thanks was sent to him.

—One of the handsomest warerooms in the city is that of Morrill Brothers at the rear of their jewelry store. The room has been elegantly furnished, and is lighted by a skylight window during the day and will be supplied with incandescent electric lights as soon as arrangements are completed. The room opens from the main store, but double doors at the rear will be used for the reception of goods. The stock will consist of leading styles of pianos, including the Knabe, Fischer, Stuyvesant and Briggs, and banjos, guitars, sheet music and other musical supplies will also be kept on hand. The pianos will be received direct from the factories. The new departure promises to be an important and successful one for the Morrill Brothers.—Concord, N. H., "Monitor."



—F. W. Baumer, of Wheeling, left for Europe last Thursday.

—G. H. Southland is about to open a new music store on Main-st., Holyoke, Mass.

—They are up with the foundation of the piano factory at Mendelssohn, Pa., and the brickwork starts in this week.

—The Brown sleigh factory, at Westboro, Mass., has been purchased by the Leicester Piano Company, of that city.

—Henry Peters, 61 years old, for over 12 years a finisher at the organ company of Wilcox & White, Meriden, Conn., is dead.

—Mr. Ben Starr is expected in New York about the 15th. He will attend the great Grand Army meeting at Boston this month.

—A fire in the musical instrument warehouse of R. Bruno & Sons, No. 377 Broome-st., on the morning of the 29th ult., did about \$3,000 damage.

—Mr. W. B. Jones, of Messrs. W. B. Jones & Co., the Behr Brothers' agents at Lynchburg, Va., is expected in New York within a short time.

—Mr. Frank Conover, who, with his wife, has been enjoying a short vacation at Onset Beach, is expected to return to New York some day this week.

—Bernard Forsthoof, of Kiel, Germany, has invented and patented a percussion zither. Patents have been granted him in Austria and Germany.

—A. R. Cowles, who has music stores at Barton and Newport, Vt., may open a branch at Morrisville. He is one of the energetic men of his section.

—The H. D. Smith Music Company, of Denver, Col., gave "an evening of music" at their new warerooms in the Masonic Temple Building on the 30th ult.

—The Bush & Gerts piano, manufactured in Chicago, is now being handled with considerable success by Messrs. Vanderbeck & Sattels, of Plainfield, N. J.

—Mr. Carl Hoffman, of Leavenworth, is advertising two Miller square pianos in good condition at \$75 and \$100 with stools and covers on payments of \$5 per month.

—L. E. Thayer, with the Fort Wayne Organ Company, is in town. He will make another European trip in the interests of the company, leaving here about the end of the month.

—J. N. Merrill, the London representative of the Smith American Organ and Piano Company, leaves for Europe on the Majestic to-day, after a satisfactory visit to this country.

—Mr. N. F. Rexford, formerly with Messrs. Blasius & Sons, of Philadelphia, will shortly open a retail piano wareroom in Minneapolis, Minn. His line of goods has not yet been decided upon.

—Messrs. Watson, Wyss & Co. have opened a factory at Lancaster, Ohio, for the making of musical novelties. They are said to have commenced with a working force of 25 skilled mechanics.

—J. T. Wamelink, of Cleveland, is adding to his present large warerooms a 40x60 brick addition, which, when completed, will make the Wamelink piano rooms among the handsomest in the country.

—Gallup & Metzger, of Hartford, will occupy one of the stores of the new block on the corner of Asylum and Haynes streets. It will be a large place, and they need it, and will get into it about January 1.

—Messrs. Phelps & Ziegas, formerly doing business as the Milwaukee Music Company, have abandoned their store business and are now traveling for piano and organ firms, making their headquarters at Sharon Wis.

—If the writer of a communication dated Cincinnati, August 2, 1890, which comes to us signed "A Reader of Your Valuable Paper," and asks for information regarding the new scale French pitch, Chickering grand, will sign his name to a further request for information, we will give him attention.

—Attorney N. Warren Talbot yesterday brought suit on behalf of a minor against Henry Gautschi & Sons, dealers in musical boxes, to recover the money paid for a box. The boy, a lad of 12, a few minutes after the purchase returned and demanded his money. Alexander Colesberry, for the dealers, disputed the right to recover, but the magistrate gave judgment in favor of the minor. Mr. Colesberry intimated that he would appeal to the courts.—Philadelphia "Inquirer," August 1.

—James C. Woods, music dealer, at 227 Asylum-st., Hartford, Conn., fell from the rear window of his store shortly before noon on July 28, and fractured his leg. Mr. Woods, at the time of the accident, was making some repairs to the window sash, and the window itself being pushed up became unfastened and fell upon him. In trying to extricate himself he fell to the ground, a distance of perhaps 15 or 20 feet. He was attended by Dr. M. M. Johnson. Mr. Woods has the sympathy of THE MUSICAL COURIER.

—The most curious musical instrument seen hereabouts for some time was in Hamilton's window during the week, being one of a number of queer things brought from India by the Rev. C. M. Miller, of Trinity M. E. Church, who was recently a missionary in that part of the globe. The instrument in question is an East Indian banjo. The lower portion is fashioned from a gigantic gourd, and the impression created by the banjo is that it grew and was not made by human hands.—Pittsburgh "Bulletin."

—About 7:50 P. M., July 30, Patrolmen Drew and Wright, of station 5, discovered a brisk fire in the piano factory of Wright Brothers, No. 486 Harrison-ave., and called engine and ladder 3 on a still alarm. After a hard fight they extinguished the blaze, which was caused by a defective chimney, but not until a damage of over \$100 had been done to the building, which is owned by Charles H. Bacon. During the fire Joseph H. Kenney, a member of ladder 3, received a severe scalp wound from a blow of a door opener and Dr. Dorsey was called to sew up the wound.—Boston "Herald."

—The dissolution of the firm of Branham & Chambers is a surprise to all who have noticed the thorough and constantly increasing business of the firm. The retirement of Mr. Chambers because of ill health will not necessitate his removal from our city, since he contemplates engaging in the sale of musical instruments. The good wishes of the public are with Mr. Branham in his solitary venture, and he will doubtless continue to enjoy the liberal patronage of the public, and assisted by the clever clerk of the old firm, Mr. Fred Schneider, the business of the firm will not be interfered with.—Madison (Ind.) "Herald."

Steinway at Cologne.

COLOGNE, July 19, 1890.

CHANCING to come to Cologne after having spent a few restful days with "the old folks at home," I accidentally met to-day my old friend Karl F. Witte, who looked as well and bright and cheery as the heavy losses he so recently sustained in his family (he buried his mother and favorite sister) would allow him. While we stood chatting in the vestibule of the grand old Hôtel du Nord, who should come upon us unawares, hale and hearty, fresh and vigorous, his kindly eyes beaming with that mirthful vitality which recalls the most glorious Liederkrantz nights, but—William Steinway! He told us that after a tolerable trip across the Atlantic, spoiled only for the first few days by too warm weather and the effects of a severe cold, he had safely arrived at London, but only to find purgatory (not to put it stronger) there in the shape of about a thousand applicants and beggars of every description. To use his own humorous language, he had been "besieged, assailed, persecuted and actually driven out of London by innumerable bandmasters, tenth rate musicians, composers, inventors, managers, pianists, singers, organ grinders, banjo artists, singers' mothers and so forth, asking the loan of from 1s. to £500 or at least free passage to and sinecures in America." His presence on board the Normannia had been accidentally telegraphed to London, hence this commotion. To save himself from being torn to pieces or financially ruined, or both, he had sent his family to Thuringia to en-

joy the invigorating breezes of her lovely forests and had himself fled to Cologne to find a much needed rest—incognito, as he thought. Alas! there is no incog. for celebrated men. His movements must have transpired in some mysterious way or other!—heaven knows how—for no sooner had he entered the hotel than the clerk handed him two handfuls of telegrams and letters from persons urgently desiring to see him and soliciting the usual loans, favors, appointments, passages to the United States, &c., which seem to form a principal part in his element of life. We had a hearty laugh when he pushed that imposing pile back and declared that he wouldn't look at it till to-morrow.

We spent a very pleasant evening together at the hotel, where we were soon joined by Heinrich Zoellner, the newly elected conductor of the Liederkrantz, with whom Mr. Steinway had on that very day perfected the details and arrangements of a three years' contract. The foremost German male chorus singing society in America may well be congratulated on the acquisition of so eminent a leader, for Zoellner is not only an acknowledged fine conductor (the results of whose conscientious chorus work is shown in the fine singing of the Cologne Männerchor, one of the very best if not actually the best male chorus society now existing in Germany), but he is also a composer-poet of the very highest rank, and above all he is as earnest a musician and as sterling a gentleman as can be found. In physique he is of fine build, superior presence, with a well shaped head, intellectual brow, straight Grecian nose, long hair and

hirsute appendage—on the whole a person well calculated to take with the ladies, and as he is as straightforward as he is modest and as interesting as he is well read and educated, he cannot fail immediately to gain the good will and friendship of all the members of the Liederkrantz, to the female portion of whom it may also be of interest to know that Zoellner is not yet married. He showed me his latest photograph, which exhibits the double picture of himself and Frank Van der Stucken. This augurs well for the future course of Liederkrantz and Arion, among whom, in spite of praiseworthy and beneficial rivalry, the very best of feeling and friendship has ever existed. If, as it now appears, their conductors are also friends, the fellow feeling and mutual good will doubtlessly will still be heightened.

Zoellner has just finished a new poem and composition entitled "Hymnus der Liebe," which will shortly appear in print and which it is intended will be brought out at the first concert of the Liederkrantz next season. Zoellner leaves from Bremen on the Trave, on September 10, and may be expected in New York on the 18th or 19th of that month.


William Steinway leaves to-day for Frankfurt-on-the-Main, whence he will go to Stuttgart and from there to Hamburg, while the writer will return to his native city of Aix-la-Chapelle in a couple of days, where on Tuesday night next at the Symphony concert he intends to try two new orchestral movements "on the dogs," the very dogs of Aix-la-Chapelle whom Heinrich Heine has immortalized in one of his poems. OTTO FLOERSHEIM.

THE ÆOLIAN IS AN EPOCH making instrument, and is causing gradually but surely a revolution in the world of music. There are two vital points which in themselves make the Æolian the king of musical instruments:

FIRST—It performs any music, from a Waltz or a Ballad to an Overture or a Symphony, more beautifully and more nearly perfect than any musical instrument made.

SECOND—It is not a mechanical instrument, but is so simple that a person can learn to play it in from one to three weeks.

PRICES FROM \$200.00 TO \$500.00.

Local Territory will be given to Dealers on these Instruments.  **WRITE FOR TERMS.**

THE ÆOLIAN ORGAN AND MUSIC CO., 831 Broadway, New York.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with
strict correctness guaranteed.

Pianos Varnished for the United States.



INTERIOR OF PARLOR GRAND.

—→ **COLOGNE, Neumarkt 1 A**



GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.

George H. Chickering.

THERE are some subjects which affect us so closely that the critical faculty becomes disarmed by a near approach. When this is the case the coolness which is a necessary attribute to impartial judgment suddenly manifests a desire to vanish, and leaves us minus the scalpel or probe, without which criticism is impotent and nugatory. This may appear to be a weak position, but nevertheless it sometimes occurs, and it is seldom a condition of mind of which one would be magniloquent. Granted that the afore named postulate may be generally a weak one in some instances, the admission becomes meritorious. The present is one of those rare instances.

George H. Chickering! The mere mention of that name is akin to a flush of sunlight. In all the thousands and tens of thousands of men engaged in the piano industry is there another name which is so universally recognized as the epitome of all that is blithesome, happy and optimistic? Surely not. This gentleman's life is an essence of sunshine, both to those about him and within himself. We believe that harshness, acrimony, churlishness or kindred feelings are utterly foreign to his nature.

In a recent issue we entered somewhat at length upon a biographical disquisition of Mr. C. Frank Chickering's career, and as that article touched upon the salient features of the character of the firm of Chickering & Sons, we in this instance refrain from writing of the firm as a commercial body and pen these words as a heartfelt and ungrudging testimony to the personal worth of the younger brother of the famous Chickering family, whose portrait we published last week. Hence these lines are few, and must of necessity be altogether personal in kind.

In the huge institution over which he is the presiding genius, Mr. George H. Chickering rules with a sway stronger than the mere commercial ties which usually bind the employer and the employed.

Not one, we venture to say, of the hundreds engaged under the capacious roof of the factory regards Mr. Chickering as more of a master than a friend, although all bow with readiness and willing assent to his word. The unwritten law based upon affection is infinitely stronger than that law which is based upon the purely abstract relations and the commercial difference of standing between the head and his followers. When we see an enormous interest conducted with unanimity born of regard and esteem we may make sure that harmony and fraternal feeling exist with a power which gives force and strength to the entire fabric. In his long career as the head of the factory Mr. Chickering has associated with men of all classes of intellect, of

disposition, of character. Among all these it would be strange if there had not been some inimical spirits, fractious and difficult to handle without arousing positive enmity. Yet it is safe to say that the loyalty, affection and unclouded esteem in which Mr. Chickering has reposed are almost without parallel in the history of an extensive industry. His servants are his friends, and the social area which divides them is never made unpleasantly apparent. The thoughtful and tender hearted leader is looked up to and revered.

Mr. Chickering's life at the factory has in a measure kept him secluded from the outside world of business, so that his name is not perhaps so prominent as others which are brought into frequent contact with the trade, but to his clear mind and well balanced judgment may be attributed much of the success of the great house of which he is a member.

Mr. Chickering has long been in the front rank of music devotees in Boston, and to his intense love of art and indefatigable energy to bring it into prominence may be ascribed much of the musical culture which has made Boston famous among the cities of America.

In personal appearance Mr. Chickering is tall and slender, with remarkably small hands and feet. His gait is elastic, and discloses no evidence of any advance in years; his manner is replete with gentleness and refinement, and association with him reveals his possession of a high minded, generous, broad spirit, intolerant of littleness or bigotry or any ignoble thing.

Through the lenses which shield his eyes may be seen the blue of the sky, softened by the amiable glances which shine from them. While one scarcely expects to see darkness in a cloudless sky, so one does not look for shadow in these genial eyes, but at times they can flash with the lurid lightning of indignation or reproof, but never without cause.

In the works of Bacon will be found this axiom: "Reading makes a full man, writing a careful man and speaking a ready man," and it would appear that Mr. Chickering has followed this creed through life. He has been an omnivorous reader, ranging from the grave to gay in his selections, and his remarkable memory has become a reservoir of information which he can draw upon at will, ever sure that the stream which follows will aptly illustrate and substantiate his remarks. There are few topics indeed in which Mr. Chickering is not well posted, and it is a delight to spend hours in his companionship, which are always well rewarded by the flow of his intelligence. Reminiscence seems to be a fixed habit with him, and as he has had a long and intimate intercourse with many of the

brightest minds of the age, he has become imbued with a lively sense of his opportunities, which he has utilized to the best advantage.

In Mr. Chickering's mental equipment we must not fail to indicate his enduring and spontaneous sense of the humorous. Like a fountain in full stream his wit flows on with brilliant sparkle, scintillating but never cutting. The felicity of this humor is remarkable, and the aptitude with which he illustrates a point by a humorous or witty allusion is not less noted. Have you a story to tell, where so attentive a listener? When the story is told, how readily one hears the "that reminds me," followed by another which is like the capstone to an arch—it finishes all that have gone before. Truly, we may almost sum up Mr. Chickering's qualities in the olden phrase, "The wise, the witty and the good." It is seldom that all three elements are blended into so perfect an unity.

Important Notice to the Music Trade.

IN consequence of the McKinley administrative bill having been passed by Congress, also approved by the President of the United States, and which becomes a law in active operation on and after August 1, 1890; and as the provisions of this measure cause customs duties to be chargeable not only on the value of goods as heretofore, but also upon the value of cartons, packing cases, wrappings, &c., in addition to what was formerly charged; and as the importation costs as at present will be materially increased by the operation of the law above referred to, we are therefore compelled to advance our selling prices to a proportionate extent from and after August 4, 1890.

This advance is mutually agreed upon and ratified by the importers of musical merchandise of the United States.

WILLIAM TONK & BROTHER,
New York.

—The H. D. Smith Music Company, of Denver, Col., write to us that they are located in pleasant rooms in a double store in the new Masonic Temple, having 40 feet front and 85 feet depth. That Messrs. D. Field & Co. occupy a portion of one part of the store and carry a full assortment of sheet music and small musical merchandise.

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, AUG. 2, 1890.

THERE is very little going on here at present of any general interest. There are numerous rumors relative to a "great, big, large, stupendous" syndicate about to be formed, with the Chickering piano in the leading place, but every rumor so far can be directly traced to a very notorious fish story teller from the seaboard city. However, it may be that something of the kind is really contemplated. There will, however, be a great many conflicting interests to overcome before such a move can be accomplished.

A fish story ought not to be out of place just now, and here is a "really" one which happened at Fox Lake, Wis., to Mr. Adam Schneider, of Messrs. Julius Bauer & Co., a few days since. Mr. Schneider and a friend were still fishing, when Mr. Schneider, while pulling in a small perch, was very much astonished and somewhat alarmed by being struck in the breast by what he subsequently ascertained was a pickerel weighing nearly 5 pounds, which in its eagerness to seize the perch had jumped from the water and after coming in contact with Mr. Schneider landed in the bottom of the boat, where it was easily captured.

Mr. Charles Colby, who was in the city this week, reports an extraordinary business for the time of year. A new style Colby piano looks as near like a Chickering as two peas. The Boston style of fall board is in considerable demand and many of our Western dealers are endeavoring to induce the New York manufacturers to adopt it, and in some instances have already succeeded.

Messrs. Meyer & Weber, the two young men who recently entered the retail business at 178 Wabash-ave., have arranged to take the agency of the Chas. M. Stieff, Baltimore, piano and have already received samples, with a good stock to follow immediately. These pianos are worthy a good representation, and we believe they will have it. Messrs Meyer & Weber are both men of experience and of excellent reputation. Their warerooms are roomy and well located.

Two new patents have recently appeared in Chicago, a music cabinet to be attached underneath the key bottom, and a mute which can be placed in any upright piano, without being embodied in the instrument.

The F. G. Smith Bradbury piano warerooms will remove from 210 State to 237 State-st., the latter being the ware-

rooms made vacant by the recent formation of the Manufacturers Piano Company. The Wheelock pianos can now be found at 248 Wabash-ave.

Mr. E. D. Manning, a local salesman, well known here and now with the Chicago Cottage Organ Company, recently went to the west side races and was knocked down and badly bruised by one of the fraternity of pool sellers. Mr. Manning was mistaken for one of the officers who have been making things lively for all sorts of gamblers lately.

Mr. Charles Becht, traveling salesman for Messrs. C. A. Smith & Co., has recently returned from an extensive and successful trip through the East and has already begun a similar trip through the West. These pianos are becoming more popular every day and Mr. Smith has recently been approached with the proposition to form a huge stock company, but is too well satisfied with things as they are to listen to anything of the kind.

Messrs. Wm. H. Bush & Co. received a cash order for 25 pianos from a Southern house yesterday.

Mr. J. H. Reardon, the manager of the Mason & Hamlin Company, is having his hands full. He is off on the road a deal of the time, and when in the city has little time to spare. If hard work will accomplish success Mr. Reardon must succeed.

The Chicago Music Company have taken possession of their new store, corner of Adams-st. and Wabash-ave. They have a fine location and a handsome store.

The McCammon pianos, the agency of which was held by the Weber house, have been sent to the New York warerooms.

Mr. John Evans, of Messrs. Newby & Evans, has been visiting the city. Messrs. Newby & Evans are exceedingly fortunate in securing such fine agents as Messrs. Julius Bauer & Co., a house who, without making much stir about it, are doing more business than ever before.

Messrs. Steger & Co. are doing a very fine business, they are disposing of large numbers of both Sohmer and Sterling pianos, and Mr. Steger is, if anything, more pushing and aggressive than ever. Mr. Steger will probably leave here for the East a week from to-day and his first stopping place will be Boston.

Some time ago, when viewing the new Lyon & Healy factory, we were shown by Mr. Post a location on the east of their premises, which would some time be utilized for a piano factory; we believe it will not be long before this scheme is realized. It may be depended upon that when they do make pianos they will be good ones, as good in proportion as the lines of goods they have been making.

The name of Story & Clark Organ Company is now used

as a synonym for high grade organs only. This has come to be an established fact in the trade.

The Salina Music Emporium.

A Few Words About One of the Largest Business Houses of Salina.

BY the withdrawing of E. U. Bond from the firm of Vernon & Bond, music dealers, J. E. Vernon is left proprietor of the largest music house in Kansas, and one of the largest in the West, and will be assisted in the management by his sons. The business was established May 1, 1887, and has been steadily increasing in size and worth ever since. Not only has this firm supplied all of Salina with pianos, organs and other musical instruments, but also have they supplied nearly all the surrounding country, orders being received daily from Hays City, Ellsworth, Lincoln, Russell and other towns.

Mr. Vernon has spent a large share of his time heretofore on the road for the house and from four to eight men have been kept busy taking orders in the country. Other music firms have started in Salina since they commenced business here, only to go out of business in a few months, being unable to compete with the better rates and inducements offered at the Music Emporium, and at present J. E. Vernon is the only one in the city handling a musical stock. Having no competitors and the entire trade, Mr. Vernon is enabled to take orders for any kind of pianos, organs or anything in a line of musical goods as cheap as at any of the factories or Eastern points with the freight added, and can save the people money by selling them goods instead of their patronizing Eastern parties. Mr. Vernon also does a large rental business, letting out good, serviceable instruments at cheap rates. He also handles a fine line of sewing machines and machine supplies of all kinds.

Under the new management the stock will be kept up and increased and everything sold will be guaranteed. Mr. Vernon thanks all his former patrons for their patronage and invites the public to call on him and he will see them satisfied with the best class of musical goods in the West.

[We should like to hear what the Salina "Republican," which publishes the above, has to say of Carl Hoffman's great establishment at Leavenworth? Mr. Vernon probably has the greatest music house in Salina, but as to the whole of Kansas we believe that Mr. Carl Hoffman is the greatest man in the piano, organ and music trade of that State.]

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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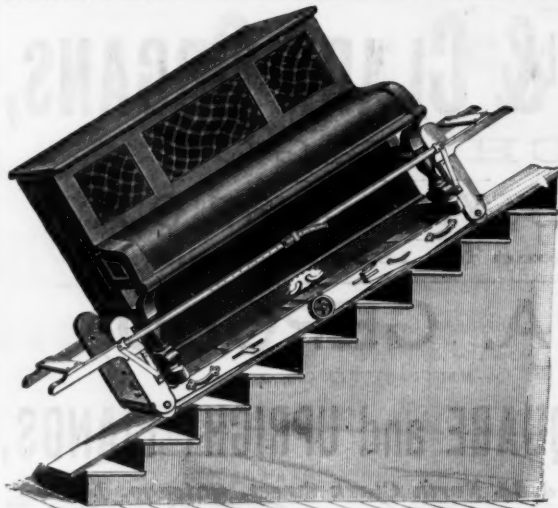
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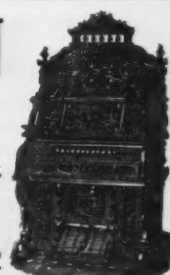


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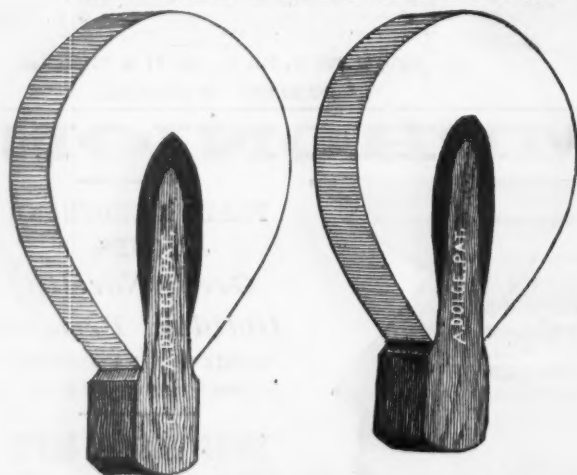
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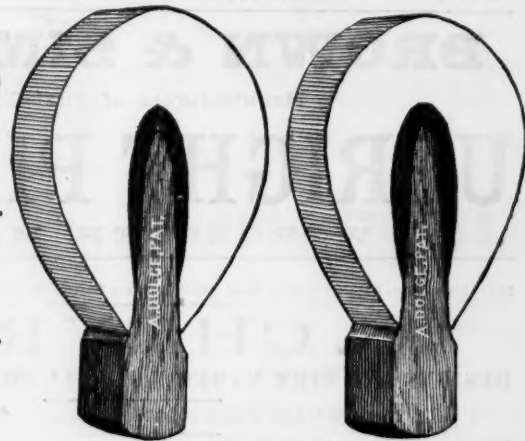
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